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THE SANSKRIT POEMS OF MAYŪRA

THE SANSKRIT POEM OF MAYURA

869

EDITED

WITH A TRANSLATION AND NOTES AND AN INTRODUCT

TOGETHER WITH THE TEXT AND TRANSLATION

OF

BĀNA'S CANDĪŚATAKA

BY

GEORGE PAYN QUACKENBOS, A.M., PH.

INSTRUCTOR IN LATIN IN THE COLLEGE OF THE CITY OF NEW YORK

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TO

M. C. Q.

PREFATORY NOTE

It gives me sincere pleasure to include in the Columbia University Indo-Iranian Series, as its ninth volume, this presentation of the works of Mayūra, a Sanskrit poet of the seventh century, together with a supposedly rival poem by his contemporary Bāṇa. The volume represents years of labor on the part of my friend and pupil Dr. Quackenbos, and I commend it to the consideration of students of Sanskrit literature as a distinct contribution to our knowledge of a special variety of Hindu poetry.

A. V. WILLIAMS JACKSON.

PREFACE

It is now more than a decade since this volume was begun under the inspiration and guidance of my friend and teacher, Professor A. V. Williams Jackson. My original plan was to make available for students of Sanskrit an English translation of the *Sūryaśataka* of Mayūra, but as the work progressed the plan was gradually extended. The finished work includes a translation of all of Mayūra's writings, so far as they are known, a translation of Bāṇa's *Caṇḍīśataka,* alleged to be a rival poem to the *Sūryaśataka,* and a collection of all the available material throwing light on the life of Mayūra.

Soon after beginning my task I discovered that the *Sūryaśataka* had already been translated into Italian by Dr. Carlo Bernheimer (Livorno, 1905), but a search of the records failed, and still fails, to reveal the existence of any English translation before the one here given. Of the *Caṇḍīśataka* of Bāṇa, and of some of the stanzas under Mayūra's name in the various Sanskrit anthologies, I believe it can be said that they are here for the first time presented in a modern European tongue. Mayūra's *Mayūrāṣṭaka,* which was first edited by the present writer from a Tübingen manuscript and published by him, with English translation, in the *Journal of the American Oriental Society* for 1911 (vol. 31, p. 343–354), is here reprinted with some slight changes.

The Sanskrit text of all the works translated in the volume is given in transliteration, for my plan to have the printing done in Oxford, with *devanāgarī* characters for the Sanskrit passages, was abandoned when war broke out in 1914. In the transliterated portions of the work, wherever the final vowel of any word is of the same quality as the initial vowel of the next word, the final vowel is marked long whether it happens to be so or not, and the initial vowel is elided. Elision of an initial short vowel is denoted by a single quotation mark, and elision of an initial long vowel by

double quotation marks. For example, *na alam* is printed in the transliterated text as *nā 'lam, dhāutāni iddham* as *dhāutānī 'ddham, līlayā adhaḥ* as *līlayā 'dhaḥ, pūṣṇā ātmasama* as *pūṣṇā "tmasama,* etc.

In the preparation of this volume I have been fortunate in having the advice and assistance of several friends and scholars, and it is a pleasure to record here, publicly, my thanks and my gratitude. My work would have been sadly incomplete but for the courtesy of Professor Richard Garbe and Dr. William Geiger of Tübingen University, who most kindly forwarded to Professor Jackson for my use the Tübingen manuscript of the *Mayūrāṣṭaka.* I am also debtor to Professor Leroy Barret for some criticisms of my transliteration of the *śāradā* text of the *Mayūrāṣṭaka* manuscript; to Professor Mario E. Cosenza, who verified the translation I made, for comparative purposes, of Bernheimer's Italian rendering of the *Sūryaśataka;* and to Mr. F. W. Thomas, librarian of the India Office Library, for information regarding the authorship of the *Āryāmuktāmālā,* and for his kindness in sending to Professor Jackson for my study and perusal the Basāk edition of the text of the *Sūryaśataka.* I gratefully recall, too, many pleasant hours spent with Dr. Louis H. Gray, who helped me with suggestion and criticism in several parts of the volume, but especially in the editing of the *Mayūrāṣṭaka.*

To my friends and fellow-workers in Indo-Iranian subjects, Dr. Charles J. Ogden and Dr. George C. O. Haas, there is due a very large measure of thanks. To Dr. Ogden for a most painstaking critical reading of the proof, for the verification of numerous references, and for many invaluable suggestions, criticisms and corrections; to Dr. Haas for a critical reading of the proof in its entirety and for placing freely at my disposal, during the preparation of my rather intricate manuscript for the press, his wide knowledge of things editorial.

My greatest debt, one that cannot be paid, is that I owe to Professor A. V. Williams Jackson, for many years guide, counselor and friend. During the long period that I have passed under his tutelage, and especially while I have been engaged upon

the present volume, his interest in the progress of my work has been untiring. Page by page, and stanza by stanza, he has reviewed the work with me. No details have been too small to gain his notice, no problems too trifling to enlist his help. He has always been patient, always encouraging. His advice and suggestion have always been freely mine even during his busiest times. Never could a pupil have had a better *guru*, and if it is true, as of course it is, that the *guru* is reflected in the work of his pupil, then whatever is good in this volume is his.

G. PAYN QUACKENBOS

November, 1916

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LIST OF ABBREVIATIONS AND SYMBOLS

A = Alaṃkārasarvasva.
Abth. = (*Abtheilung*), section, division.
ad loc. = (*ad locum*), in the passage cited.
Altind. Gr. = Altindische Grammatik, by J. Wackernagel, parts 1 and 2, Göttingen, 1896, 1905.
Anm. = (*Anmerkung*), note.
B = Basāk's text of the Sūryaśataka, Calcutta, 1874 (in the *Variae Lectiones* of the Sūryaśataka).
= Bühler's text of the Caṇḍīśataka, IA, 1.111–115 (in the *Variae Lectiones* of the Caṇḍīśataka).
Bd. = (*Band*), volume.
cap. = (*caput*), chapter.
cat. = catalogue.
Cat. Cat. = Catalogus Catalogorum, by Theodor Aufrecht, 3 vols., Leipzig, 1891–1903.
CII = Corpus Inscriptionum Indicarum.
cpd. = compound.
d. i. = (*das ist*), that is.
ed. = edition, edited by.
EI = Epigraphia Indica.
fl. = (*floruit*), flourished.
fol. = folio.
frag. = fragment.
H = Haeberlin's edition of the Sūryaśataka.
HS = (*Handschrift*), manuscript.
HSS = (*Handschriften*), manuscripts.
IA = Indian Antiquary.
idg. = (*indogermanisch*), Indo-Germanic.
introd. = introduction.
Introd. = the Introduction of this volume.
J = Jīvānanda's edition of the Sūryaśataka.

JAOS = Journal of the American Oriental Society.
JASB = Journal of the Asiatic Society of Bengal.
JBRAS = Journal of the Bombay Branch of the Royal Asiatic Society.
JCRAS = Journal of the Ceylon Branch of the Royal Asiatic Society.
JRAS = Journal of the Royal Asiatic Society.
K = footnotes in the Kāvyamālā editions of the Sūryaśataka and Caṇḍīśataka.
loc. cit. = (*loco citato*), in the passage previously cited.
Mbh. = Mahābhārata.
MS = manuscript.
MSS = manuscripts.
n = note.
OB = Orientalische Bibliographie.
op. cit = (*opus citatum*), the work previously cited.
pl = plate.
pref. = preface.
pub. = published.
PWB = Sanskrit-Wörterbuch, by Böhtlingk and Roth, in 7 vols., St. Petersburg, 1855–1875.
pwb = Sanskrit-Wörterbuch in kürzerer Fassung, by Otto Böhtlingk, 7 vols., St. Petersburg, 1879–1889.
RV = Rig Veda.
S = Subhāṣitāvali, p. 233–234, in the *Variae Lectiones*.
S. = (*Seite*), page.
sec. = section.
seq. = (*sequentia*), the following.
Sér. = (*Série*), series.
Sitzungsb. = Sitzungsberichte.
Skt = Sanskrit.
st. = stanza.
Subhās. = Subhāṣitāvali.
s. v. = (*sub verbo*), under the word.
Tom. = (*Tome*), volume.
tr. = translation of, translated by.

transl. = translation.
v. = verse.
V = Vidyodaya edition of the Sūryaśataka.
Vikr. = Vikrama (era).
V. L. = (*variae lectiones*), variant readings.
ZDMG = Zeitschrift der Deutschen Morgenländischen Gesellschaft.

(a), (b), (c), (d) These symbols indicate the *pādas,* in order, of the four-line stanzas of the Sūryaśataka, Caṇḍīśataka, etc.

‹ ›, « », « » These angle-brackets indicate paronomasia; for explanation of their use see page 91.

GENERAL INTRODUCTION

CONCERNING THE SANSKRIT POET MAYŪRA

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FOREWORD

In the following pages I have sought to collect, as completely as possible, the scattered references that throw light on the life and history of the Sanskrit poet Mayūra. A part of the ground has already been covered in a preliminary way by M. L. Ettinghausen, who gives a fairly full account of our poet in his monograph on the reign of Harṣavardhana,[1] although I have been able to supplement and correct his work in some details. In addition to this, both Bühler and Peterson have recorded most valuable and recondite data concerning Mayūra, so that it is but fair to say that without the groundwork of their researches, even the meager account here presented of this interesting author would have been impossible.

THE DATE OF MAYŪRA

It may be regarded as fairly certain that Mayūra flourished in the first half of the seventh century. This conclusion rests on a double basis. In the first place, there is a bit of contemporary evidence in the shape of a statement by Bāṇa, the well-known writer of the seventh century, to the effect that Mayūraka was his friend. It must be acknowledged, however, that the identification of this Mayūraka with our poet has been called in question. In the second place, persistent tradition, beginning in the ninth and tenth centuries, insists on making Mayūra a contemporary of Bāṇa, and a protégé of King Harṣa, who reigned 606–647 A.D. In fact, in the case of written records subsequent to 900 A.D., any verse or anecdote that men-

[1] M. L. Ettinghausen, *Harṣa Vardhana, empereur et poète*, p. 124–128, Louvain, 1906.

tions Mayūra, and does not also include the name of Bāṇa, is a *rara avis,* so far as I have been able to find.

The contemporary evidence, to which reference has just been made, is as follows. In Bāṇa's *Harṣacarita*[1] (ed. Führer), the author, when enumerating the friends of his youth, includes a certain *jāṅguliko Māyūrakaḥ,* which is rendered by Cowell and Thomas in their translation of the *Harṣacarita* as 'a snake-doctor Mayūraka.' The commentary of Śaṃkara, in the Führer edition of the *Harṣacarita,* and also in that of Parab and Vaze, gives as the gloss of *jāṅgulika* the word *gārudika,* 'dealer in antidotes.' Max Müller,[2] Peterson[3] and Dutt[4] have accepted this statement of Bāṇa as a reference to the poet Mayūra. Bühler, however, denies such identification, for he says:[5] 'Der von Bāṇa selbst als ein Jugendfreund genannte Schlangengift-beschwörer (*jāṅgulika*) Mayūraka (*Harṣacarita,* p. 95, Kaś. Ausg.) wird schwerlich mit dem Dichter identificirt werden können.'[6]

Unless there is some reason why a *jāṅgulika* could not become a poet—and Bühler gives none—I am inclined not to agree with his conclusion, but to side rather with Müller and Peterson, and to believe that the 'dealer in antidotes,' or 'snake-doctor,' was our poet.[7] Besides I believe that this view is strengthened by a

[1] Edited by A. A. Führer, Bombay, 1909—see p. 67; Parab and Vaze, Bombay, 1892, p. 47. Cf. translation by Cowell and Thomas, cap. 1, p. 33, Cambridge, 1897.

[2] F. Max Müller, *India: What Can It Teach Us?*, p. 329, London, 1883.

[3] Peter Peterson, *The Subhāshitāvali of Vallabhadeva,* introd., p. 86. Bombay, 1886.

[4] R. C. Dutt, *A History of Civilisation in Ancient India,* vol. 3, p. 448, Calcutta, 1890.

[5] G. Bühler, *Die indischen Inschriften und das Alter der indischen Kunstpoesie,* printed in *Sitzungsberichte der Philosophisch-Historischen Classe der kaiserlichen Akademie der Wissenschaften,* vol. 122, part 11, p. 14, footnote, Wien, 1890.

[6] Some years earlier, however, Bühler identified the Mayūraka of the *Harṣacarita* with the poet Mayūra; cf. Bühler, *On the Chaṇḍikāśataka of Bāṇabhaṭṭa,* in *IA,* vol. 1 (1872), p. 111.

[7] Many great poets have been men of humble origin and limited means of education. Plautus was a miller and an actor's servant; Shakespeare held horses; Kālidāsa may have been a slave.

stanza of Rājaśekhara[1] to which I would direct attention, because it appears to me to contain an allusion to the early vocation of Mayūra, and represents him as still able to administer antidotes, figuratively speaking, even after he had become a poet. The stanza, a *śloka*, reads:—

darpaṃ kavibhujaṅgānāṃ gatā śravaṇagocaram
viṣavidyeva māyūrī māyūrī vāṅ nikṛntati[2]

'The voice of Mayūra, when it reaches the range of hearing, destroys the ‹ conceit › of poets,
As Mayūra's knowledge of poison destroys the ‹ pride › of snakes.'[3]

The second proof that warrants the placing of Mayūra in the seventh century—the fact that his name is so often and so persistently coupled with that of Bāṇa—will become very apparent as the various quotations in which their names occur are given in the course of the discussion.

[1] The stanza in question is quoted by Prof. Peter Peterson from the *Sūktimuktāvali*, where it is ascribed to the pen of Rājaśekhara; cf. Peterson's article, *On the Sūktimuktāvali of Jalhaṇa, a new Sanskrit Anthology*, in *JBRAS*, vol. 17, part 1, p. 57–71. Peterson there states (p. 68) that this Rājaśekhara flourished at the beginning of the tenth century. He must therefore be the dramatist Rājaśekhara, whose date is fixed in the tenth century by the latest researchers (cf. Konow and Lanman, *Karpūra-mañjarī*, p. 179, Cambridge, Mass., 1901). Besides, the date of Jalhaṇa's *Sūktimuktāvali* (approximately 1247 A.D., according to Mabel Duff, *Chronology of India*, p. 192, Westminster, 1899) would prevent the ascription of this verse to the younger Rājaśekhara, who flourished about 1348–1349 A.D. (cf. Duff, *Chronology*, p. 223, and M. Krishnamacharya, *A History of the Classical Sanskrit Literature*, p. 123, Madras, 1906). Konow and Lanman, however, do not include this verse in their list of the anthology stanzas ascribed to Rājaśekhara the dramatist (cf. *Karpūra-mañjarī*, as cited above, p. 189–191).

[2] Besides being in the *Sūktimuktāvali* (cf. the foregoing note 1), this stanza is quoted in the following works: Peterson, *Subhāṣitāvali*, introd., p. 86; Parab and Durgāprasād, *Sūryaśataka of Mayūra*, p. 1, footnote (pub. as vol. 19 of the Kāvyamālā Series, 2d ed., Bombay, 1900); and Parab's modern anthology, the *Subhāṣitaratnabhāṇḍāgāra*, p. 54, stanza 35, 3d ed., Bombay, 1891.

[3] Lévi, *Le Catalogue géographique des Yakṣa dans la Mahāmāyūrī*, in *Journal Asiatique*, 11 Sér., Tom. 5 (1915), p. 117, interprets *viṣavidyeva māyūrī* as 'the Māyūrī, a charm against poisons,' and as a reference to this well-known Buddhistic formula.

LIFE OF MAYŪRA

With the exception of the passage in the *Harṣacarita,* noted above, and referring to 'the snake-doctor Mayūraka,' I have not succeeded in unearthing any other allusions to Mayūra by his contemporaries. The next earliest mention of him is that by Rājaśekhara, about 900 A.D., and the latest falls in the seventeenth century, though perhaps some undated commentators, whose remarks I shall cite, may be even later. It is thus clear that our knowledge of the poet's life comes only at second hand, through writers who have referred to or quoted him; for that reason due allowance must be made for inaccuracies of statement. Judgment must also be exercised in separating fiction from fact in the various anecdotes that form the basis of his biography.

Early Life and Occupation

Of the birth-place of Mayūra nothing has been recorded, and of his early life we know only that he was a *jāṅgulika,* 'snake-doctor.' His first real appearance, therefore, on the stage of history is as a full-fledged poet, entering the lists at a public recital, and winning for himself, by the charm of his verses, the favor and patronage of his sovereign, the reigning emperor Harṣa.[1]

Mayūra is Summoned to the Court of Harṣa

The story of Mayūra's first step toward fame, along with certain other biographical details, is given by Madhusūdana in his *Bhāvabodhinī,* which is a commentary on the *Sūryaśataka* of Mayūra. Bühler fixes the date of Madhusūdana in the year 1654 A.D., and gives the extract from his *Bhāvabodhinī* as follows[2]:—

atha vidvadvṛndavinodāya śrīmadvṛddhavadanād viditaḥ śrīsūryaśataka-prādurbhāvaprasaṅgas tāvat procyate | sa yathā | mālavarājasyojjayinīrā-

[1] Harṣa reigned 606–647 A.D.; cf. Ettinghausen, *Harṣa Vardhana,* p. 10–15; Vincent A. Smith, *Early History of India,* p. 337–352, 3d ed., Oxford, 1914.

[2] G. Bühler, *On the Authorship of the Ratnāvalī,* in *IA,* vol. 2 (1873), p. 127–128.

jadhānīkasya kavinjanamārdhanyasya ratnāvalyākhyanāṭikākartur mahārājaśrīharṣasya sabhyāu mahākavī pāurastyāu bāṇamayūrāv āstām | tayor madhye mayūrabhaṭṭaḥ śvaśuro bāṇabhaṭṭaḥ kādambarīgranthakartā tasya jāmātā | tayoḥ kavitvaprasaṅge parasparaṃ spardhā "sīt | bāṇas tu pūrvam eva kadācid rājasamīpe samāgato rājñā mahatyā sambhāvanayā svanikaṭe sthāpitaḥ kuṭumbena sahojjayinyāṃ sthitaḥ | kiyatsv api divaseṣv atīteṣu kavitvaprasaṅge tatpadyāni śrutvā mayūrabhaṭṭo rājñā svadeśād ākāritaḥ | ityādi.

This passage Bühler translates as follows:—

'Now, for the amusement of the learned, the account of the composition of the illustrious "Century addressed to the Sun" [i.e. the *Sūryaśataka*] is narrated, as it has been learnt from the mouth of the illustrious ancients. It is as follows. Two eastern poets, called Bāṇa and Mayūra, lived at the court of Mahārāja Śrīharṣa, the chief of poets, the composer of the *Nāṭikā* called *Ratnāvalī*, who was lord of Mālava, and whose capital was Ujjain. Amongst them Mayūrabhaṭṭa was the father-in-law, and Bāṇabhaṭṭa, the author of the *Kādambarī*, was his son-in-law. They were rivals in poetry. But Bāṇabhaṭṭa had before, at some time or other, approached the king, had been honorably settled near him, and dwelt with his family in Ujjain. After the lapse of some time the king heard, on the occasion of a poetical recital, some verses of Mayūrabhaṭṭa, and called him from his country, etc.'

Bühler comments that this account 'contains undoubtedly some grains of truth, as it associates Śrīharṣa with Bāṇa and Mayūra,' but it 'is probably inaccurate in making Ujjain Śrīharṣa's capital,' because neither the *Harṣacarita* nor Hüan Tsang state that he ever resided there. Bühler is not, on the whole, inclined to give much credence to the tale. However, it should be noted, as regards the details of the story, that the rivalry of Bāṇa and Mayūra, and their relationship by marriage, are recorded by other writers also, notably in Jaina tradition, and that there is another account of a literary contest in which Mayūra played a leading part.

Mayūra is Victor in a Poetical Contest at Benares

The account of this second contest, which may perhaps be the same as that recorded by Madhusūdana, is given by Jagannātha, who, if he be the same as the Jagannātha (or Jagannādha) who wrote the *Prāṇābharaṇam* and the *Amṛtalaharī*,[1] flourished in

[1] The following six works of Jagannātha have been edited in the

the seventeenth century.[1] According to his commentary on the *Sūryaśataka,* a literary contest once took place at Vārāṇasī (Benares). The theme on which the contestants were to write seems to have been, if I have interpreted the text correctly, the 'adorning of the Bald-headed (*-muṇḍamaṇḍana*).' The prize was apparently awarded as much for the knowledge of the *śāstras* as for poetic excellence. Many court poets contended, but Mayūra, emaciated by *tapas,* carried off first honors. So, at any rate, I interpret the text, which I here append, together with my translation of it:—

purā kila śaraccandrakhaṇḍamaṇḍitakapālakapālitārakabrahmadānavāritakṣetrakṣīṇakalevaro vārāṇasyām aśeṣaśāstravicārasaṅgrāmavedavedāntādividyāvittavetanagrahīkṛtāntevāsibhaṭajitāśeṣabrahmāṇḍabhāṇḍodara . . . . . muṇḍamaṇḍanavidvadgaṇavīrī rītitrayānvitakavitātyājitakavirājarājikāvyasujātagarvas tapaḥkharvīkṛtāśeṣatapodhano mahāmahopādhyāyaḥ śrīmanmayūrabhaṭṭaḥ . . . ityādi[2]

'Formerly, indeed, the most revered teacher, the celebrated Mayūrabhaṭṭa, whose emaciated body had subdued its passions [lit. had restrained its sphere of action] by the gift of the salvation-bringing knowledge of the Veda, [a gift bestowed] by Śiva whose skull [i.e. whose head] is adorned by the crescent of the autumnal moon, (this Mayūra), the rival of the troop of seers in the adorning of the Bald-headed One [i.e. Śiva?] . . . . [text missing] . . . . having at Benares conquered the interior of the entire mundane egg [i.e. the universe; meaning here, perhaps, literary rivals] by his mercenary soldiers [i.e. his verses] which were at hand, and which seized as their pay the wealth of the knowledge of the Veda and Vedānta in the contest [involving] the discussion of all the *śāstras,* (even that Mayūra) who in ascetic practises outdid all ascetics, and who felt noble pride at the poems of the group of royal poets being disregarded in favor of his poetry which possessed the three styles of eloquence,[3] etc.'

Kāvyamālā Series: *Amṛtalaharī, Karuṇālaharī, Prāṇābharaṇam, Sudhālaharī, Rasagaṅgādhara* and *Lakṣmīlaharī;* cf. the list of Kāvyamālā publications in *ZDMG,* vol. 47 (1893), p. 128.

[1] Krishnamacharya, *Sanskrit Literature,* p. 127.

[2] This text is given by Mahāmahopādhyāya Haraprasāda Śāstrī, in *Notices of Sanskrit Manuscripts, Second Series,* vol. 1, p. 411, no. 412, Calcutta, 1900.

[3] The three styles of eloquence (*rīti*) are the *vaidarbhī,* the *gauḍī,* and the *pāñcālī;* cf. Daṇḍin's *Kāvyādarśa,* 1.42 (ed. O. Böhtlingk, Leipzig, 1890); cf. also Bhojadeva's *Sarasvatīkaṇṭhābharaṇa, 2.52* (ed. Jīvānanda Vidyāsāgara, 2d ed., Calcutta, 1894), where are enumerated six different styles, including the three just named.

The contest here described may or may not be the same as the one mentioned by Madhusūdana. The prominent part played by Mayūra in both competitions would, however, make the identification possible. But, apart from that question, it is interesting to note, by way of comment, that the break in the text, if filled in, might possibly give the title of a work by Mayūra, not now known, perhaps including Mayūra's *vakrokti* stanzas,[1] which, in Peterson's estimation,[2] formed the introduction to some lost work of that poet. The *vakrokti* stanzas deal with Śiva, and *muṇḍa,* 'bald-headed,' is, according to the lexicons, sometimes used as an epithet of Śiva. Possibly there is some connection between the two compositions, but it must be confessed that the evidence is very slight.

It has already been stated, on the authority of Madhusūdana, that Mayūra was summoned from his country by Harṣa and became a courtier of that monarch. Confirmation of this statement is given by Rājaśekhara, in the following *śloka*[3]:—

aho prabhāvo vāgdevyā yan mātaṅgadivākaraḥ
śrīharṣasyā 'bhavat sabhyaḥ samo bāṇamayūrayoḥ[4]

[1] See below, p. 230–232, where the text and also the translation of Mayūra's *vakrokti* stanzas are given.

[2] Peterson, *Subhāṣitāvali*, p. 8 of the notes at the end of the volume.

[3] Peterson, *On the Sūktimuktāvali of Jalhaṇa*, in *JBRAS*, vol. 17, part 1, p. 57–71, refers this stanza, on the authority of the *Sūktimuktāvali* and other anthologies, to the pen of the dramatist Rājaśekhara (900 A.D.). In this he is followed by Bühler in *Die indischen Inschriften*, p. 14, footnote. Konow and Lanman, however, in their edition of the *Karpūramañjarī*, p. 191, assign it to the younger Rājaśekhara who flourished 1349 A.D. (cf. Duff, *Chronology of India*, p. 223). But if Fleet, following Bhandarkar, is correct in assigning the date of the composition of the *Sūktimuktāvali* to 1247–1260 A.D. (cf. *Imperial Gazetteer of India*, the second volume of *Indian Empire*, the article *Epigraphy* by J. F. Fleet, p. 20, Oxford, 1908), stanzas of the younger Rājaśekhara could not be included, as is this stanza, in that anthology.

[4] The text of this stanza, besides being found in the *Sūktimuktāvali*, is also given in the *Paddhati* of Śārṅgadhara (cf. the edition by Peterson, stanza 189, Bombay Sanskrit Series no. 37, Bombay, 1888, and the partial edition by Th. Aufrecht, *ZDMG*, vol. 27, p. 77), and in Parab's *Subhāṣitaratnabhāṇḍāgāra*, p. 54, stanza 36.

'Great is the power of (Sarasvatī), the goddess of speech, seeing that even the outcast Divākara
Became a courtier of the illustrious Harṣa, on equal terms with Bāṇa and Mayūra.'

The exact meaning of this stanza has caused speculation. Fitzedward Hall[1] inclined to the view that *mātaṅgadivākara* was a shortened form of *mānatuṅgadivākara,* referring to Mānatuṅga, the well-known Jain of whom we shall hear more anon. Hall's view was adopted by Max Müller,[2] who writes, referring to Mānatuṅga: '[Mānatuṅga], called also Mātaṅga, as in the verse of Rājaśekhara, *aho prabhāvo* etc. Cf. Hall, *Vāsavadattā,* pref. p. 21. This surely proves that all three were favorites of Harṣa (whatever Maheśa Candra Nyāyaratna in his edition of the *Kāvyaprakāśa,*[3] Vijñāpana, p. 19, may say to the contrary); for the meaning is that the power of Sarasvatī is so great that even a Jaina could become a favorite of king Harṣa, like Bāṇa and Mayūra, i.e. as if he were their equal.' Peterson,[4] however, makes a correction and introduces a variant reading. He says: 'But there is no warrant for identifying Mātaṅgadivākara[5] with the Jain writer Mānatuṅga, as Hall and Max Müller have done. The fact is that Divākara is the real name of our poet, not Mātaṅga. There is a reference to him under the name Divākara in our verse 30,[6]

[1] F. Hall, *Vāsavadattā of Subandhu,* introd., p. 21, Calcutta, 1859.

[2] Max Müller, *India: What Can It Teach Us?,* p. 330, note 5.

[3] I have not been able to procure this edition and learn the views of its editor.

[4] Peterson, *On the Sūktimuktāvali of Jalhaṇa,* in *JBRAS,* vol. 17, part 1, p. 67.

[5] A stanza under the name of Mātaṅgadivākara is given in the *Paddhati* of Śārṅgadhara (cf. Aufrecht, *ZDMG,* 27.73, or Peterson, no. 1227), in the *Subhāṣitāvali* of Vallabhadeva (Peterson, no. 2544), and in the *Subhāṣitaratnabhāṇḍāgāra,* p. 208, stanza 33. Three other stanzas, attributed to the same author, are given in the *Subhāṣitāvali* (Peterson, nos. 30, 2496 and 2546). See also Aufrecht, *Miscellen,* in *Indische Studien,* vol. 17, p. 171–172.

[6] Verse 30 of a list, compiled from the *Sūktimuktāvali* and other anthologies, of verses ascribed to Rājaśekhara (cf. Peterson, *On the Sūktimuktāvali of Jalhaṇa,* in *JBRAS,* vol. 17, part 1, p. 60). The text of this verse is as follows:—

where he is put in one compound with Bāṇa. In the *Sūktimuktāvali,* the reading in the present verse is *caṇḍāla Divākara* for *mātaṅga Divākara.*'

I believe that Peterson is right in not permitting the identification of *mātaṅga* with Mānatuṅga, the more so since I have shown below (see p. 18) that there is reason to believe that Mānatuṅga was not a contemporary of Bāṇa and Mayūra at all, but flourished in the third century A. D. I would, therefore, as Peterson does, regard *mātaṅga* as a common noun, equivalent to *caṇḍāla,* 'outcast,' but I would adopt the reading *mātaṅga* rather than *caṇḍāla,* because *mātaṅgadivākara* is the traditional form of the name, *caṇḍāladivākara* seemingly being found but once. If then we accept the rendering of *mātaṅga* as 'outcast,' the meaning of the stanza appears to be that the power of literary excellence is great enough to enable its possessor, even though of the lowest caste, to gain access to the charmed circle of royal literati. This would be a not improbable state of affairs, when it is remembered that Buddhism, the great leveling and democratic force in India, was, although beginning to wane, still comparatively strong in the days of Harṣa.[1]

bhāso rāmilasomilāu vararuciḥ śrīsāhasāṅkaḥ kavir
meṇṭho bhāravikālidāsataraḷāḥ skandhaḥ subandhuś ca yaḥ
daṇḍī bāṇadivākarāu gaṇapatiḥ kāntaś ca ratnākaraḥ
siddhā yasya sarasvatī bhagavatī ke tasya sarve 'pi te

This Aufrecht (*ZDMG, 27. 77*) translates as follows: 'Bhāsa, Rāmila, Somila, Vararuci, der Dichter Sāhasāṅka, Meṇṭha, Bhāravi, Kālidāsa, Tarala, Skandha, Subandhu, Daṇḍin, Bāṇa, Divākara, Gaṇapati, und der reizende Ratnākara: wer mit der erhabenen Redegöttin wohl vertraut ist, was braucht sich der um alle diese zu kümmern?' The text of the stanza may also be found in the *Paddhati* of Śārṅgadhara (Aufrecht, *ZDMG, 27. 77,* or Peterson, no. 188), and in the *Subhāṣitaratnabhāṇḍāgāra,* p. 56, stanza 68.

[1] Hüan Tsang, the celebrated Chinese pilgrim who visited India in the seventh century A.D., testifies that there were many Buddhist monasteries scattered throughout the Indian peninsula, and that he expounded some of the tenets of the Buddhist faith to the emperor Harṣa; cf. Vincent A. Smith, *Early History of India,* p. 344–345, 3d ed., Oxford, 1914.

Mayūra Gains Fame at Court

But we have wandered slightly afield, and must now return to Mayūra. If the testimony of Jayamaṅgala, a commentator on the *Sūryaśataka,* may be believed, our poet Mayūra became at court the very embodiment of Sarasvatī herself, and endeared himself to all his hearers by the verses proceeding from his lotus mouth. Jayamaṅgala testifies:—

bhaktamayūravaktrābjapadavinyāsaśālinī
nartakī 'va narīnartti sabhāmadhye sarasvatī[1]

'Sarasvatī, abiding in the arrangement of the verses from the lotus mouth of the beloved Mayūra,
Sports in the midst of the assembly-hall, like a dancing-girl.'

Rivalry between Mayūra and Bāṇa

Granting that Mayūra's success at court was so great, it is not difficult to imagine the state of Bāṇa's feelings, as he saw himself being supplanted in popular and royal estimation by a newcomer, even though that newcomer was his relative and the friend of his youth. Bāṇa was not more than human, and therefore quite vulnerable to the attacks of jealousy.[2] A feeling of rivalry towards his father-in-law—doubtless reciprocated—would be only the natural result of the situation, and the royal smile of approval would become the source of contention *par excellence.* This view, besides finding direct support in the Jaina tale about Bāṇa and Mayūra (see below, p. 26), is confirmed by the following *śloka* taken from the *Navasāhasāṅkacarita* of Padmagupta,[3]

[1] Extracts from the commentary of Jayamaṅgala, including the *śloka* quoted here, are given by Rājendralāla Mitra in *Notices of Sanskrit Manuscripts,* vol. 4, p. 214, no. 1643, Calcutta, 1878.

[2] From an entirely different point of view, Dr. Louis H. Gray, in the introduction to his translation of the *Vāsavadattā* (p. 3, 10, New York, 1913), has also charged Bāṇa with jealousy, this time of Subandhu, his rival in romance-writing. I am informed by Dr. Gray that when he reached this not particularly flattering opinion of Bāṇa, he was entirely ignorant of the similar tradition respecting the rivalry between Bāṇa and Mayūra.

[3] Bühler and Zachariae (*IA,* vol. 36, p. 150, 172) give the date of Padmagupta's literary activity as 975–1025 A.D., and fix the date of the composition of the *Navasāhasāṅkacarita* as about 1000–1010 A.D.

which states in so many words that King Hârṣa, in connection with the literary activities of the two poets, was the cause of the rivalry between them. The *śloka* runs as follows:—

sa citravarṇavicchittihāriṇor avanīśvaraḥ
śriharṣa iva saṃghaṭṭaṃ cakre bāṇamayūrayoḥ[1]

'He (King Sindhurāja), the lord of the earth, brought about ‹a collision›[2] «between peacocks and [his] arrows»—[peacocks] that enchanted [people] by «the variegated arrangement[3] of their coloring», and [arrows] that enchanted [Śaśiprabhā] by «the wonderful arrangement of the letters [inscribed upon them]»[4]; just as the illustrious Harṣa caused ‹a rivalry› «between Bāṇa and Mayūra» who enchanted [him] by «the wonderful arrangement of words [in their literary compositions]».'

There is no good reason for supposing that Padmagupta has not preserved a true record of the cause of the rivalry between these two poets laureate of Harṣa's reign, and until contrary evidence is adduced, his statement of the matter may be tentatively accepted as fact.

[1] The text of this *śloka* is given by Th. Zachariae in an article entitled *Sanskrit vicchitti schminke,* published in Bezzenberger's *Beiträge zur kunde der indogermanischen sprachen,* vol. 13, p. 100, Göttingen, 1888; by Bühler and Zachariae, *On the Navasāhasāṅkacarita of Padmagupta or Parimala,* in *IA,* vol. 36, p. 151; and also in the edition of the *Navasāhasāṅkacarita* (cap. 2, stanza 18) by V. S. Islāmpurkar, Bombay, 1895. The text quoted here is that of Zachariae. Bühler has *eva* for *iva.* Islāmpurkar reads *avanīpatiḥ,* and in a footnote offers *sammardaṃ* as a variant for *saṃghaṭṭaṃ.*

[2] Zachariae (see note preceding) explains that by 'a collision between peacocks and arrows' is meant that the king killed peacocks with his arrows.

[3] For *vicchitti* in the sense of 'arrangement,' and for a full discussion of the puns contained in this *śloka,* see Zachariae as cited in the note preceding.

[4] The heroine, Śaśiprabhā, read on the arrow taken from the body of her pet antelope, which had been shot by the king, the name of the marksman—Navasāhasāṅka [i.e. Sindhurāja]. As soon as she had read the name, love for its possessor filled her heart; hence the arrow 'enchanted' her. In the *Vikramorvaśī* (act 5, stanza 7) also the name of the marksman Āyus was inscribed upon his arrows; cf. Bühler and Zachariae, *On the Navasāhasāṅkacarita of Padmagupta or Parimala,* in *IA,* vol. 36, p. 155.

Mayūra Defeated in Philosophical Controversy

But Mayūra was not always successful in his literary endeavors. The Vedāntists and the Jains have preserved records—partly fictitious, but containing some grains of truth—of his defeats at the hands of their champions. The former of these tales—that of the Vedāntists—is given in the *Saṃkṣepaśaṃkarajaya*[1] of Mādhava,[2] who flourished 1300–1350 A.D. The story runs that the gods, seeing mankind given over to Buddhism, sought the aid of Śiva. That deity, assuming the form of Śaṃkara, the celebrated Brāhmanical reformer and the real founder of the Vedānta system of philosophy, descended to earth. In the course of a grand tour of India he met in philosophical disputation many noted opponents, including representatives of the Jains and other sects. All were confuted, and many were converted to the true religion (Brāhmanism) by the invincible *guru*. Among those who yielded to his prowess in argument are enumerated Bāṇa and Mayūra. The portion of the text that treats of their downfall is as follows:—

sa kathābhir avaṃtiṣu prasiddhān
vibudhān bāṇamayūradaṇḍimukhyān
śithilīkṛtadurmatābhimānān
nijabhāṣyaśravaṇotsukāṃś cakāra[3]

'He (Śaṃkara), by his talks, made the celebrated pandits in Avanti, chief of whom were Bāṇa and Mayūra and Daṇḍin, desirous of listening to his own *Bhāṣyas* ("commentaries"), after he had overcome their envious self-conceit.'

[1] This work is a copy, with some changes, of the *Śaṃkaravijaya* of Anantānandagiri; cf. Aufrecht, *Catalogus Codicum Sanscriticorum Bibliothecae Bodleianae*, p. 260, a, line 2 seq., and p. 247, no. 624, Oxford, 1864; also, K. B. Pathak, *The Date of Śamkarāchārya*, in *IA*, vol. 11 (1882), p. 175. A summary, with abstracts, of this work of Mādhava is given by Aufrecht, *op. cit.*, p. 252–260, no. 626.

[2] This Mādhava was the brother of Sāyaṇa, who wrote the well-known commentary on the *Rig Veda*, cf. Aufrecht, as cited in note preceding, p. 519, c. He, like his brother, flourished in the 14th century; cf. Duff, *Chronology*, p. 223.

[3] I have used the text as given on p. 258, b, of Aufrecht's abstract; cf. above, note 1.

By way of comment, it has been rightly noted by Telang[1] that 'Bāṇa and Mayūra, and Daṇḍin, who is mentioned with them, are now hardly known as philosophers.' Bühler[2] is not content with so mild a criticism. 'Mādhava's work,' he says, 'is devoid of all historical value. It is nothing but a mass of legends heaped one upon the other for the glorification of the great master. To give only one instance of its inaccuracies, Śaṃkara is made to refute Bāṇa and Mayūra, the two well-known poets of the seventh century.' Still, granting that we are dealing with legend, as of course we must be, since Śaṃkara flourished[3] a hundred years and more after the close of Harṣa's reign, it is yet possible to regard the defeat of Bāṇa and Mayūra as a fact around which legendary matter has been grouped. It can at least be said that there may have been a literary contest of some kind, in which Bāṇa and Mayūra were worsted by somebody. I admit that this is hardly a satisfactory datum from a historical standpoint, yet the fact is possible none the less. But apart from such speculative uncertainties, the story is of value as showing the esteem in which Mayūra and Bāṇa were held by the writers of generations that succeeded them; for the author Mādhava was doubtless acute enough to realize that the greater the fame of those whom his hero Śaṃkara was made to conquer, the greater would be the glory of that hero. Therefore, in selecting Mayūra to pose as a victim of Śaṃkara's eloquence, Mādhava has paid our poet a delicate but obvious compliment.

[1] K. T. Telang, *The Date of the Nyāyakusumāñjali*, in *IA*, vol. 1 (1872), p. 299; cf., however, Telang, *The Date of Śaṅkarāchārya*, in *IA*, vol. 13 (1884), p. 101–102.

[2] G. Bühler, *Additional Remarks on the Age of the Naishadhīya*, in *JBRAS*, vol. 11 (1875), p. 283.

[3] It is generally accepted that Śaṃkara flourished at the beginning of the ninth century A.D.; cf. especially K. B. Pathak, *The Date of Śaṃkarāchārya*, in *IA*, vol. 11 (1882), p. 175, and the same author in *Bhartṛhari and Kumārila*, in *JBRAS*, vol. 18 (1890–1894), p. 233. His conclusions place Śaṃkara between 750 and 838 A.D. K. T. Telang, however, contends that Śaṃkara should be placed toward the end of the sixth century A.D.; cf. *The Date of Śaṅkarāchārya*, in *IA*, vol. 13 (1884), p. 103. See also Duff, *Chronology*, p. 69, and Krishnamacharya, *Sanskrit Literature*, p. 119. Some additional notes on the subject of Śaṃkara's date are given by D. R. Bhandarkar, in *IA*, vol. 41 (1912), p. 200.

The Jaina Tale about Mayūra and Bāṇa

The other tale concerning Mayūra, to which reference has already been made (see above, p. 14), seems to owe its origin to Jaina tradition, or perhaps it would be more accurate to say that in the highly embellished form in which we receive it, it comes direct from Jaina writers. Some of the facts it relates receive confirmation from other sources, but much that it presents is nonsense and must, of course, be rejected. Its theme, or rather purpose, is the glorification of the Jaina religion, which is shown to be superior to other religions because one of its devotees, Mānatuṅga, is able to work greater miracles by the recitation of his verses than Mayūra and Bāṇa could accomplish by the recitation of theirs.

The date of Mānatuṅga. This Mānatuṅga is the well-known Jain *ācārya*, the author of the *Bhaktāmarastotra* and *Bhayaharastotra*,[1] but his date appears to be a matter of uncertainty. According to most of the *sthirāvalis*, or lists of the Jaina hierarchs, he should be placed in the third century A.D.[2] Other traditions, such as the story under consideration, make him a contemporary of Bāṇa and Mayūra in the seventh century. A *paṭṭāvalī*[3] of the Tapāgacha sect of the Jains, which presumably derives its in-

[1] Cf. A. Weber, *Verzeichniss der Sanskrit und Prakrit Handschriften zu Berlin*, Bd. 2, Abth. 3, S. 1003, 1034, Berlin, 1891. For a bibliography dealing with Mānatuṅga, see the references cited by page number in A. Guérinot's *Essai de Bibliographie Jaina*, p. 514, published in *Musée Guimet, Annales*, vol. 22, Paris, 1906; cf. the supplementary work by the same author, entitled *Notes de Bibliographie Jaina*, and published in *Journal Asiatique*, 10 Sér., Tom. 14 (1909), p. 47–148, nos. 968, 1012, 1070.

[2] Bhāu Dājī, *On the Sanscrit Poet, Kālidāsa*, in *JBRAS*, vol. 6 (1861), p. 24, 222–223. Dājī, in spite of the unanimous evidence of seven *sthirāvalis* which he examined, places Mānatuṅga in the seventh century—apparently for no other reason than because his name is coupled with that of Bāṇa and that of Mayūra in the Jaina tale under discussion. See also G Bühler, *On the Chaṇḍikāśataka of Bāṇabhaṭṭa*, in *IA*, vol. 1 (1872), p. 115.

[3] This *paṭṭāvalī* is outlined, and extracts from it are given, by Johannes Klatt. *Extracts from the Historical Records of the Jainas*, in *IA*, vol. 11 (1882), p. 245–256; see especially p. 252, no. 20.

formation about Mānatuṅga from the *Prabhāvakacaritra*,[1] a work composed by the Jain writers Prabhācandra and Pradyumnasūri about 1250 A.D.,[2] both makes him a contemporary of Bāṇa and Mayūra, and author of the *Bhaktāmarastotra*, and at the same time describes him as

mālaveśvaracāulukyavayarasiṃhadevāmātyaḥ

'councillor of the Cāulukya Vayarasiṃhadeva, Lord of Mālava'.[3]

Now if Vayarasiṃha be, as seems likely, the same as Vāirisiṃha I or II, Paramāra kings of Mālava, who reigned sometime between 825–950 A.D. (Duff, *Chronology*, p. 300), Mānatuṅga would have to be placed in the ninth or tenth century. Still other evidence points to the eighth century as the time of Mānatuṅga's *Blütezeit*; for example, Weber[4] informs us that in an edition of '*Kalpasūtra translated into Bhāshā* (Lakhnaw, 1875), p. 96, 3, wird die Zeit des Mānatuṅga, Verfassers des *bhaktāmarastotra*, auf Vikr. 800 [i. e. 742 A.D.] angegeben.'

With such contradictory evidence, it is next to impossible to determine the period when Mānatuṅga wrote and flourished. In favor of an early date is the evidence of the *sthirāvalis* and the fact that in some of them Mānatuṅga is named as only the 20th,[5] or 23d, hierarch in direct descent from Mahāvīra, the founder

[1] Cf. Klatt, as cited in note preceding. The *paṭṭāvalī* states: *śrīprabhāvakacaritre prathamaṃ śrīmānatuṅgacaritram uktaṃ*, 'the story of the illustrious Mānatuṅga is first narrated in the illustrious *Prabhāvakacaritra*'; cf. Weber (as cited in the second note following), p. 1003.

[2] G. Bühler, *Ueber das Leben des Jaina Mönches Hemacandra*, in *Denkschriften der kaiserlichen Akademie der Wissenschaften, Philosophisch-Historische Classe*, vol. 37, p. 172, 221, Wien, 1889.

[3] So Klatt, in *IA*, vol. 11, p. 252, no. 20; but Weber, *Verzeichniss der Sanskrit und Prakrit Handschriften zu Berlin*, Bd. 2, Abth. 3, S. 1003, No. 20, does not include this passage in his text; compare, however, Weber, *opus cit.*, p. 932, note 1, where this quotation is ascribed to a *paṭṭāvalī* of the Vṛhadgacha sect.

[4] A. Weber, as cited in the note preceding; cf. P. Peterson, *Search for Sanskrit Manuscripts, Fourth Report*, introd., *Index of Authors*, p. 92, Bombay, 1894.

[5] Cf. Klatt, in *IA*, vol. 11 (1882), p. 247, 252; J. Stevenson, *The Kalpa Sūtra and Nava Tatva*, p. 102, London, 1848; Weber, *Verzeichniss der Sanskrit Handschriften zu Berlin*, Bd. 2, Abth. 3, S. 1003, 1034.

of Jainism, who died, according to tradition, about 527 B.C.[1] On the other hand, in support of a later date is the evidence set forth in the page just preceding, and the fact that the *Bhaktāmarastotra,* Mānatuṅga's work, is written in Sanskrit, although, as pointed out by Jacobi,[2] early Jain writings are for the most part written in the Māhārāṣṭrī Prākrit, and not till after 1000 A.D. did the Jains generally adopt Sanskrit as their literary language. This would argue, though not absolutely conclusively, against the *Bhaktāmarastotra*'s being an early work. On the whole, the evidence for making Mānatuṅga a contemporary of Bāṇa and Mayūra seems to me to be the weakest, being supplied to us, as it is, from this quasi fairy tale of the Jains and from the apparently self-contradictory passage in the Tapāgacha *paṭṭāvalī.* Until more evidence is forthcoming, I am inclined to give most credence to the *sthirāvalis* that were examined by Bhāu Dājī (see above, p. 16, note 2), and I would therefore place Mānatuṅga, tentatively, in the third century A.D.,[3] even though Max Müller says that this date 'is systematic rather than historical.'[4]

The Jaina tale first found in the Prabhāvakacaritra. According to the *paṭṭāvalī*[5] of the Tapāgacha sect of the Jains, and to

[1] See Vincent A. Smith, *Early History of India,* p. 46, 3d ed., Oxford, 1914.

[2] H. Jacobi, *Kalpasūtra of Bhadrabāhu,* introd., p. 20, Leipzig, 1879.

[3] It may be noted that Jacobi, when editing the *Bhaktāmarastotra,* with transliteration and German translation, was unable to determine Mānatuṅga's date; cf. *Indische Studien,* vol. 14 (1876), p. 360–361. It has not escaped my attention that Peterson, *Search for Sanskrit MSS, Fourth Report,* introd., p. 92–93, lists two Jaina Mānatuṅgas. The latter of them, however, lived about 1200 A.D.

[4] Max Müller, *India: What Can It Teach Us?,* p. 338, London, 1883.

[5] This *paṭṭāvalī* is given in part by Klatt, in *IA,* vol. 11 (1882), p. 251–256. See especially p. 252–253, where Mānatuṅga is named as the 20th in descent from Mahāvīra among the hierarchs of the Jain persuasion. The *paṭṭāvalī* of the Kharatara sect is given by Weber, *Verzeichniss der Sanskrit HSS zu Berlin,* Bd. 2, Abth. 3, S. 1034, and by Klatt, in *IA,* vol. 11, p. 245–250. It makes Mānatuṅga the 23d, instead of the 20th, in descent from Mahāvīra. In this connection see also Müller, *India: What Can It Teach Us?,* p. 337–338.

Dharmasāgaragaṇi's commentary on his *Gurvāvalīsūtram*,[1] the three-cornered contest between Mayūra, Bāṇa and Mānatuṅga is first described in the *Prabhāvakacaritra*, a Jain work which, as noted above (p. 17), was composed by Prabhācandra and Pradyumnasūri[2] about 1250 A.D. A portion of the text of this *paṭṭāvalī* and of the commentary on the *Gurvāvalīsūtram* runs as follows:—

śrīprabhāvakacaritre prathamaṃ śrīmānatuṅgacaritram uktaṃ[3]

'The deeds of the illustrious Mānatuṅga are first told in the illustrious *Prabhāvakacaritra*.'

Since I have no text of the *Prabhāvakacaritra*, I am compelled to rely on Weber for confirmation of the presence of the story in that work. This he gives in the following note taken from his catalogue[4] of the Berlin Sanskrit manuscripts: 'Klatt's Freundlichkeit verdanke ich noch folgende Angabe: "Das *Prabhāvakacaritra* (ca. *saṃvat* 1250 verfasst), in welchem Mānatuṅga's Leben (*śṛṅga* 12) erst hinter dem des Bappabhaṭṭi († *saṃvat* 895) folgt, erzählt nur die bekannte Legende von dem Wettstreit zwischen Bāṇa, Mayūra und Mān. vor dem König Harṣa in Vāṇārasī."' And the Tapāgacha *paṭṭāvalī*, which, as noted above (p. 16), probably derives its information concerning Mānatuṅga from the *Prabhāvakacaritra*, likewise states that 'Mānatuṅga, councillor of the Cāulukya Vayarasiṃhadeva, Lord of Mālava (*mālaveśvaracāulukyavayarasiṃhadevāmātyaḥ*), con-

[1] For this commentary, see Weber, *Verzeichniss der Skt. HSS zu Berlin*, Bd. 2, Abth. 3, S. 1003. This commentary appears to be identical with the Tapāgacha *paṭṭāvalī* as outlined by Klatt, in *IA*, vol. 11, p. 251–256.

[2] See above, p. 17, notes 1 and 2. This Pradyumnasūri is presumably not the Jaina hierarch mentioned (*IA*, 11. 253) as 32d in descent from Mahāvīra; cf. Peterson, *Search for Skt. MSS, Fourth Report*, introd., *Index of Authors*, p. 79–81, where are listed 7 writers by the name of Pradyumnasūri, the hierarch being distinguished from the author of the *Prabhāvakacaritra*.

[3] Text is that given by Klatt, *IA*, vol. 11, p. 252, and Weber, *Verzeichniss der Skt. HSS zu Berlin*, Bd. 2, Abth. 3, S. 1003.

[4] Weber, *Verzeichniss, etc.*, S. 932, Anm. 1; cf. Peterson, *Search for Skt. MSS, Fourth Report*, introd., *Index of Authors*, p. 92, Bombay, 1894.

verted the king (Harṣa ?), who was beguiled by the sorceries of Bāṇa and Mayūra, at Vāṇārasī, by the *Bhaktāmarastavana.*'[1] So much for the source of the story.

The four versions of the Jaina tale. The story itself, in more lengthened form, and with variations of detail, is found in several accessible places, but I have, unfortunately, been unable to secure a complete text. Fitzedward Hall,[2] as early as the middle of the last century, gave a summary of the tale as found by him in an anonymous[3] commentary on Mānatuṅga's *Bhaktāmarastotra.* Hall[4] must also be credited with the discovery of a second version of the story, found in a second anonymous commentary on the *Bhaktāmarastotra,* and partly translated by Bühler[5] in the *Indian Antiquary.* A third version is supplied by Madhusūdana's commentary[6] on the *Sūryaśataka* of Mayūra, from which we have already quoted above (p. 6), and still a fourth is contained in the *Prabandhacintāmaṇi* of Merutuṅga, translated by Tawney.[7] I shall submit first the account found in Hall's second anonymous commentary on the *Bhaktāmarastotra,* as translated by Bühler, then point out its principal variations from the first and third versions, and conclude by giving the account contained in the *Prabandhacintāmaṇi.* Though Hall's second commentary is anonymous, Bühler has concluded, on the

[1] Klatt, in *IA,* vol. 11, p. 252, no. 20.

[2] F. Hall, *Vāsavadattā,* introd., p. 7-8, note, Calcutta, 1859.

[3] C. Bendall, in his *Catalogue of the Sanskrit Manuscripts in the British Museum,* p. 101, London, 1902, is wrong in making Merutuṅga the author of this anonymous commentary. Had he read Hall's account (see note preceding), and compared it with that of Merutuṅga, which is given in the *Prabandhacintāmaṇi* (p. 64-66 of the translation by C. H. Tawney, Calcutta, 1901), he must have noted striking differences in detail.

[4] F. Hall, *Vāsavadattā,* introd., p. 49. Part of this commentary is given, in transliterated text, by Weber, *Verzeichniss Skt. HSS zu Berlin,* Bd. 2, Abth. 3, S. 939, No. 1969.

[5] Bühler, *On the Chaṇḍikāśataka of Bāṇabhaṭṭa,* in *IA,* vol. 1 (1872), p. 111–115.

[6] Bühler, *On the Authorship of the Ratnāvalī,* in *IA,* vol. 2 (1873), p. 127–128.

[7] C. H. Tawney, p. 64-66, Calcutta, 1901.

strength of internal evidence, that the commentator lived probably about the beginning of the fifteenth century.[1]

The Jaina tale as told by an anonymous commentator. I have been able to secure in text form only the first part of the commentary. This is supplied by Weber, from his catalogue of the Berlin Sanskrit manuscripts, and runs as follows[2]:—

purā 'marāvatījayinyāṃ śrī Ujjayinyāṃ puri vṛddha-Bhojarājāpūjyo 'dhītaśāstrapūro Mayūro nāma paṇḍitaḥ prativasati sma, tajjāmātā Bāṇaḥ, so 'pi vicakṣaṇaḥ, dvayor anyo-'nyaṃ matsaraḥ, uktaṃ: na sahanti ikkam-ikkaṃ | na viṇā citthanti ikka-m-ikkeṇa | rāsahavasahaturaṅgā jūyārī paṇḍiyaḍimbhā || anyedyur vivadamānāu nṛpeṇo 'ktāu: bho paṇḍitāu yuvāṃ Kāśmīrān gachataṃ, taira Bhāratī yaṃ paṇḍitam adhikaṃ manyate sa evo 'tkṛṣṭaḥ

Bühler's translation of this commentary, or rather, so much of it as refers to Mayūra, is as follows[3]:—

'Formerly there lived, in Amarāvatī Ujjayinī, Śrī Ujjayinī, a Pandit, named Mayūra, who had studied the *Śāstras* and was honored by the *elder Bhoja*.[4] His son-in-law was Bāṇa. The latter also was clever. The two were jealous of each other, for it is said,—*na sahanti ikkamikkam na viṇā citthanti ikkamikkeṇa rāsahavasahaturagā jūyārā paṇḍiyāḍambhā*, "donkeys, bulls, steeds, gamblers, Pandits, and rogues cannot bear each other and cannot live without each other."

'One day they were quarrelling. The king said to them, "Ho Paṇḍits, go to Kashmir. He is the best whom Bhāratī, who dwells there, considers to be the better Pandit."

'They took food for their journey and set out. They came on their road to the country of the Mādhumatas (Kashmir). Seeing five hundred oxen which carried loads on their backs, they said to the drivers, "What have you got there?" The latter answered, "Commentaries on the syllable *Om*." Again they saw, instead of five hundred oxen, a herd of two thousand. Finding that all these were laden with different new explanations of the syllable *Om*, they lost their pride.

'They slept in some place together. [*jāgarito Mayūro vāṇyā śatacandraṃ nabhastalaṃ samasyāpadaṃ vadantyā | ardhotthitena natena*] Mayūra

[1] Bühler, *On the Chaṇḍikāśataka of Bāṇabhaṭṭa*, in *IA*, vol. 1 (1872), p. 113, footnote.

[2] Weber, *Verzeichniss Skt. HSS zu Berlin*, Bd. 2, Abth 3, S. 939, No. 1969.

[3] Bühler, *On the Chaṇḍikāśataka of Bāṇabhaṭṭa*, in *IA*, vol. 1 (1872), p. 113–114.

[4] Bhoja and the *Bhojaprabandha* are discussed below, p. 41–49.

was awakened by the goddess Sarasvatī who gave him this *thema*[1] for a verse, "*The sky filled with a hundred moons.*" He half raised himself, bowed, and gave the following solution,—

dāmodarakarāghātavikvalīkṛtacetasā
dṛṣṭaṃ cāṇūramallena śatacandraṃ nabhastalam[2]

"Cāṇūramalla, stunned by the blow of Dāmodara's hand, saw *the sky filled by a hundred moons*".

'[*Bāṇopi tathāiva pṛṣṭaḥ | huṃkāraṃ kṛtvā 'pi kathitā*] The same question was addressed to Bāṇa. He growled, and worked the *thema* in the following manner:—

tasyām uttuṅgasāndhāgravilolavadanāmbujāiḥ
virarāja vibhāvaryām śatacandraṃ nabhastalam

"In that night, on account of the lotus-faces that moved to and fro on the high terraces, *the sky* shone as if *filled by a hundred moons.*"

'The goddess said, "You are both poets who know the *Śāstras*, but Bāṇa is inferior, because he growled. I have shown you that quantity of commentaries on the syllable *Om*. Who has ever attained a complete knowledge of the dictionary of the goddess Speech. It has been also said, 'Let nobody assume pride, saying "I am the only Pandit in this age. Others are ignorant." Greatness of intellect is only comparative.'"

'Thus Sarasvatī made friendship between the two. When they arrived at the outer wall (of Ujjayinī), they went each to his house. One after the other they paid their respects to the King as before. It has been also said,—"Deer herd with deer, kine with kine, steeds with steeds, fools with fools, wise men with wise ones. Friendship (has its root) in the similarity of virtues and of faults."

'Once Bāṇa had a lover's quarrel with his wife. The lady, who was proud, did not put off her pride. The greater part of the night passed thus. Mayūra, who was taking his constitutional, came to that place. Hearing the noise made by the husband and his wife through the window, he stopped. Bāṇa fell at the feet of his wife and said, "O faithful one, pardon this one fault; I will not again anger thee." She kicked him with her foot which was encircled by an anklet. Mayūra, who stood under the window, became sorry on hearing the sound of the anklet, and on account of the disrespect shown to the husband. But Bāṇa recited a new stanza—

[1] The Sanskrit word is *samasyā*, and means a part of a stanza given to another person to be completed. Cf. Aufrecht, *ZDMG*, vol. 27, p. 51: 'Dieser Vers dient als Beispiel einer *Samasyā*, das ist, eines Spieles, in welchem zu einem gegebenen Thema (hier: *śatacandraṃ nabhastalam*) die übrigen Verstheile hinzugedichtet werden, nach Art unserer Glossen. Auch Kṣīrasvāmin im Commentar zu Amara gibt diesen Vers zu *samasyā*.'

[2] The *Paddhati* of Śārṅgadhara, 32. 5 (Peterson's edition, no. 498; cf. Aufrecht, *ZDMG*, vol. 27, p. 51) ascribes this stanza to Bāṇa, not to Mayūra.

gataprāyā rātriḥ kṛśatanu śaśīyata iva
pradīpo 'yaṃ nidrāvaśam upagato ghūrṇata iva
praṇāmānte mānam tyajasi na yathā tvaṃ krudham aho
kucapratyāsattyā hṛdayam api te subhru kaṭhinam[1]

"O thin-waisted one, the night that is nearly past escapes swiftly, like a hare; this lamp nods as if it were sleepy; O fair-browed one, thy heart also has become hard on account of its vicinity to thy breasts, so that, alas! thou dost not put off thy pride and thy anger at the end of my prostrations."

'Hearing this, Mayūra said,—"Don't call her fair-browed but passionate (*caṇḍi*),[2] since she is angry." Hearing this harsh speech, that faithful wife cursed her father, who revealed the character of his daughter, saying, "May'st thou become a leper by the touch of the betel juice which I now have in my mouth."[3] At that moment lepra-spots appeared on his body. In the morning Bāṇa went as formerly to the Court, dressed as a Varaka, and made with reference to Mayūra, who also came, the following speech containing a pun, "The *Varakoḍhī*[4] has come."

[1] This stanza, which is in the *śikhariṇī* meter, is quoted in the *Subhāsitavali* (Peterson, no. 1612), in the *Paddhati* of Śārṅgadhara (Peterson, no. 3713), in the *Kavīndravacanasamuccaya* (edition of F. W. Thomas, in the Bibliotheca Indica Series, Calcutta, 1912), stanza 367, and also, according to Thomas (*Kavīndravacanasamuccaya*, stanza 367, footnote), in the following: the *Sūktimuktāvali* (120, a) of Jalhaṇa, the *Alaṃkāratilaka* (Kāvyamālā Series, no. 43, p. 54) of Vāgbhaṭa, the *Sabhyālaṃkaraṇa Saṃyogaśṛṅgāra* (4. 21, a) of Bhaṭṭa Govindajit, the *Padyaracanā* (Kāvyamālā Series, no. 89) 9. 1, and the *Padyaveṇī* (5. 34) of Veṇīdatta. The *Subhāṣitāvali* assigns it to Bāṇa, and the *Kavīndravacanasamuccaya* to Mahodadhi; in the other works cited it is given anonymously. The *Subhaṣitāvali* has the following variants: (a) *śaśī śīdata iva*. (c) *praṇāmānto mānas, tathā 'pi krudham aho*. (d) *caṇḍi* (for *subhru*). The *Paddhati* has: (a) *rātriḥ śaśimukhi śaśī śīryata iva*. (c) *praṇāmānto mānas tad api na jahāsi krudham aho*. (d) *caṇḍi* (for *subhru*). The *Kavīndravacanasamuccaya* has: (a) *śaśī śīryata iva*. (c) *praṇāmānto mānas tyajasi na tathā 'pi krudham aho*. (d) *caṇḍi* (for *subhru*). It should be noted that the first *pāda* as given by Bühler is metrically one syllable short.

[2] Punningly, 'Don't call her the ‹fair-browed› ‹Subhru›, but ‹Caṇḍi›, ‹a scold›.' See below, p. 247, where I have discussed this passage more at length.

[3] That is, she spat down on him from the window beneath which he was standing.

[4] Bühler (*IA*, 1. 114, footnote) says: 'I am unable to translate the term Varaka. The words of the text are—*varakavastram paridhāya sametam mayūram prati (āv āu varakoḍhi) iti śliṣṭam vaca uvāca.*' The lexicons give 'cloak' as the meaning of *varaka*; I would therefore render: 'He made, referring to Mayūra, who came wearing a cloak as his garment, the

'The king, understanding this, and seeing the lepra-spots, sent (Mayūra) away, saying, "You must go." Mayūra fixed himself in the temple of the Sun, sat down, keeping his mind concentrated on the deity, and praised the Sun with the hundred verses, which begins *jambhārātībhakumbhodbhavam*,[1] etc.

'When he had recited the sixth verse which begins *śīrṇaghrāṇāṅghripāṇīn*, etc.—the witness of the world's deeds appeared visibly. Mayūra, bowing to him, said, "Lord, deliver me from my leprosy." The Sun answered, "Friend, I also suffer even now from leprosy on the feet, in consequence of a curse, because I had sexual intercourse with the horse-shaped Ranṇādevī against her will. Nevertheless, I will cover the leprosy caused by the curse of the faithful wife by giving you one of my rays." Speaking thus, the Jewel of the Sky went away. That one ray, enveloping his (Mayūra's) body, destroyed the lepra-spots. The people rejoiced. The King honored him. Bāṇa, being jealous of Mayūra's fame, caused his hands and feet to be cut off, and making a firm resolution, praised Caṇḍikā with the hundred verses, beginning *mā bhaṅkṣir*,[2] etc. At the recitation of the sixth syllable of the first verse Caṇḍikā appeared and restored his four limbs.'

'Here,' says Bühler, 'I break my translation off. The remainder of the *kathā* states that the Jainas, who were anxious to show that their holy men could work as great miracles, produced Mānatuṅga Sūri to uphold their good name. This worthy allowed himself to be fettered with forty-two iron chains, and to be locked up in a house. He then composed the forty-four verses of the *Bhaktāmarastotra*,[3] and freed himself thereby. He of course converted King Bhoja by this miracle to the Jaina religion.'

Variations from the Jaina tale as narrated by the anonymous commentator. The principal variations from the story as just

punning remark: "The *varakoḍhī* has come"'. Resolve *varakoḍhī* as *varaka-ūḍhī*, 'the one wearing a cloak', and also, punningly, as *vara-koḍhī*, 'the one possessing excellent lepra-spots'; *koḍhi* is perhaps dialectic for *koṭhi*, the recognized spelling (cf. also Ettinghausen, *Harṣa Vardhana*, p. 126, note 1).

[1] This is the opening line of Mayūra's *Sūryaśataka*; cf. below, p. 108.

[2] This is the opening line of Bāṇa's *Caṇḍīśataka*; cf. below, p. 267.

[3] The *Bhaktāmarastotra* has been edited—transliterated text and German translation—by H. Jacobi, in *Indische Studien*, vol. 14 (1876), p. 363–376; and also in the Kāvyamālā Series, part 7, no. 1, by Durgāprasād and Paṇashīkar, 3d edition, Bombay, 1907. Other editions are mentioned by Ettinghausen, *Harṣa Vardhana*, p. 127, note 2. The meter of the *Bhaktāmarastotra* is *vasantatilakā*.

narrated are as follows. In the account of Madhusūdana,[1] the King is Harṣa, not Bhoja, and the cause of Mayūra's leprous condition is given as the composition[2] of a licentious description of his own daughter's charms. Besides, there is no mention at all of the Jain Mānatuṅga, a fact which makes it clear that Madhusūdana was not a Jain, and adds more weight to my supposition (see above, p. 18) that Mānatuṅga has been brought forward by his fellow-religionists from the third century, where he probably belongs, and made the contemporary of Bāṇa and Mayūra for the purpose of his own glorification. The fact, too, that Madhusūdana calls the king Harṣa, while all the other versions name him Bhoja, may indicate that he is following a tradition free from Jaina influence.

In the account taken from Hall's first commentary[3] on the *Bhaktāmarastotra,* the cause of Mayūra's curse and leprosy is similarly given as due to a licentious description of his daughter's charms, but we are here vouchsafed the further piece of information that the name of this poem was the *Mayūrāṣṭaka.*[4] Bhoja is represented as a patron of literature, surrounded at his court by five hundred men of letters, among whom Mayūra and Bāṇa were not the least.[5]

The Jaina tale as given in the Prabandhacintāmaṇi of Merutuṅga. It would seem that the manuscripts of the *Prabandhacintāmaṇi* must differ, since the account of our tale as given in Tawney's translation of this work[6] is different from the

[1] Given by Bühler, *On the Authorship of the Ratnāvalī,* in *IA,* vol. 2, p. 127–128.

[2] This composition was the *Mayūrāṣṭaka,* which is translated and edited on p. 72–79 of this volume.

[3] F. Hall, *Vāsavadattā,* introd., p. 7–8.

[4] See above, note 2.

[5] This is reminiscent of the *Bhojaprabandha,* which also states that Bāṇa and Mayūra were to be found among the five hundred savants that thronged the court of Bhoja; cf. below, p. 43.

[6] C. H. Tawney, *Prabandhacintāmaṇi,* p. 64–66. For the date of this work—about 1306 A.D.—see Tawney, *ibidem,* introd., p. 7, where it is given as Vikrama 1361; cf. Duff, *Chronology,* p. 210, and Krishnamacharya, *Sanskrit Literature,* p. 122.

one drawn therefrom by Yajñeśvara.[1] In Tawney's translation, Mayūra is represented as Bāṇa's brother-in-law, having Bāṇa's sister as his wife. Besides, Bāṇa is made out to be the author of the *Sūryaśataka,* while Mayūra is said to have written the *Caṇḍīśataka,* and it is Bāṇa, not Mayūra, who is cursed for his eavesdropping propensities. In Yajñeśvara's account, on the contrary, Bāṇa's wife is said to be Mayūra's sister.

The account as given in Tawney's manuscripts is not always very lucid, and once, at least, is self-contradictory. It runs as follows:—

'Then two paṇḍits, related as sister's husband and wife's brother, who were called Mayūra and Bāṇa, and were engaged in a perpetual rivalry on account of their own respective literary merits, had obtained an honourable position in the king's court. One day the paṇḍit Bāṇa went to his sister's house at night, to pay her a visit, and as he was lying down at the door, he heard his sister's husband trying to conciliate her, and paying attention to what was being said, he managed to catch these lines:—

"The night is almost gone, and the emaciated moon is, so to speak, wasting away,
This lamp, having come into the power of sleep, seems drowsily to nod,
Haughtiness is generally appeased by submission, but, alas! you do not, even in spite of submission, abandon your anger,"—[2]

'When Bāṇa had heard these three lines repeated over and over again by Mayūra, he added a fourth line:—

"Cruel one, your heart also is hard from immediate proximity to your breast."

'When Mayūra's wife heard this fourth line from the mouth of her brother, being angry and ashamed, she cursed him, saying, "Become a leper". Owing to the might of the vow of his sister, who observed strictly her vow of fidelity to her husband, Bāṇa was seized with the malady of leprosy from that very moment. In the morning he went into the assembly-hall of the king, with his body covered with a rug. When Mayūra, with a soft voice, like a peacock, said to him in the Prākrit language, "Ten million blessings on you!" the king, who was foremost among the discerning, looked at Bāṇa with astonishment, and thought in

[1] Yajñeśvara Śāstrī edited the *Sūryaśataka* of Mayūra, with a commentary composed by himself. I have been unable to secure a copy of this work of Yajñeśvara, but Bühler, writing in 1872 (cf. *IA,* vol. 1, p. 115, footnote), refers to it as being in course of publication at that time. The portion of the commentary that I give below is quoted by Jhalakīkara, in his second edition of the *Kāvyaprakāśa,* cap. 1, 2–3, p. 10–11, Bombay, 1901.

[2] The stanza beginning *gataprāyā rātriḥ,* etc. See above, p. 23, note 1.

his own mind that Bāṇa would, on a future occasion, make use of some device for propitiating the deity[1]; but Bāṇa rose up from his seat in the assembly-hall utterly abashed, and setting up a post on the border of the town, he placed under it a fire-pit, full of charcoal made of Khadira wood, himself mounted on a palanquin at the end of the post, and began uttering a hymn of praise to the sun-god.[2] At the end of every stanza, he cut away, with his knife, one support of the palanquin, and at the end of five stanzas five supports had been cut away by him, and he was left clinging to the end of the palanquin. While the sixth stanza was being recited, the sun-god appeared in visible form, and owing to his favour Bāṇa at once acquired a body of the colour of pure gold. On a subsequent day he came with his body anointed with golden sandal-wood and clothed in a magnificent white garment. When the king saw the healthy condition of his body, Mayūra represented that it was all due to the favour of the sun-god. Then Bāṇa pierced him in a vital spot with an arrow-like speech. "If the propitiating of a god is an easy matter, then do you also display some wonderful performance in this line." When he said this, that Mayūra aimed at him the following retort, "What need has a healthy man of one skilled in the science of medicine? Nevertheless, so much I will do. You, after cutting your hands and feet with a knife[3] to confirm your words, propitiated the sun with your sixth stanza, but I will propitiate Bhavānī with the sixth syllable of my first stanza." Having made this promise, he entered the back part of the temple of Caṇḍikā, sitting in a comfortable litter, and when he uttered the sixth syllable of the poem beginning, "Do not interrupt your coquetry,"[4] by the favour of Caṇḍikā visibly manifested his tender body seemed to be entirely renewed,[5] and then he looked at the temple of the goddess fronting it, and the courtiers, headed by the king, came to meet him, and uttered the cry of "Bravo! Bravo!" and so with great jubilation he entered the city.

'At this conjuncture, the law of the false believers being triumphant, some principal men, who hated the true religion, said to the king, "If among the adherents of the Jaina system any such display of power takes place, then establish the white-robed Jainas in your territory, but if not, then banish them". No sooner had this been said than the king summoned the teacher, Mānatuṅga, and said, "Show some miracle of your deities". He said, "As our deities are emancipated from the bonds of existence, what miracle is possible for them here? Nevertheless, I will

[1] I do not see the point of this thought of the king.

[2] The *Sūryaśataka* is evidently meant.

[3] The author has evidently forgotten that he has just made Bāṇa's miracle to be the palanquin incident. The ordinary account of the story represents Bāṇa as cutting off his hands and feet; cf. above, p. 24.

[4] These are the opening words of the *Caṇḍīśataka*; cf. below, p. 267.

[5] It is not clear to me just what miracle is described in the words 'his tender body seemed to be entirely renewed'. It might lead one to believe that in Merutuṅga's estimation Mayūra also was a leper. At any rate, the spectators were duly impressed.

show you a manifestation of the power of their servants, the lower gods, that will astonish the universe." When he had said this, he caused himself to be bound with forty-four fetters, and placing himself in the back part of the temple of Ṛṣabha, who was worshiped in that city, he composed a new hymn of praise, full of spells, beginning, "Having duly worshiped the two feet of the Jina illuminating the brightness of the prostrate crest-jewels of devoted gods,"[1] and with each stanza of the hymn one fetter broke, until he had completed the hymn with a number of stanzas equal to the number of fetters. Then he faced the temple and preached the law.

'Here ends the story of the great teacher Mānatuṅga.'

Yajñeśvara's account of the story, as given in the *Prabandhacintāmaṇi*, is as follows[2]:—

mayūrakaveḥ kuṣṭharogaprāptāu kāraṇaṃ tu bhaṭṭayajñeśvarakṛtāyāṃ sūryaśatakaṭīkāyām abhihitam tathā hi—purā kila śrīvikramārkasamayād aṣṭasaptatyuttarasahasrasammiteṣu 1078 saṃvatsareṣu (1022 khristābdeṣu) vyatīteṣu samprāptodayasya śrīmadbhojarājasya sabhāsadmaratnadīpo mahākavir mayūro dhārānagarīm adhivasati sma | tasya ca bhaginīpatiḥ kādambarīgadyaprabandhanirmātā bāṇakaviḥ paramamitram āsīt | atha kadācin mayūrakavir niśaḥ prānte saṃprāptaprabodhaḥ katicit padyāni kavayāṃ cakre | tāni cā 'tīva sarasaramaṇīyāny ākalayya tadānīm evotkaṭasamutkaṇṭhāvaśān nijasuhṛde bāṇakavaye nivedayitumanās tadāvāsabhavanam abhijagāma | tatra ca bāṇakavir nijavallabhāṃ mayūrasvasāraṃ mānakaluṣitāṃ prasādayaṃs tatkālakalpitaṃ

gataprāyā rātriḥ kṛśatanu śaśī śīryata iva
pradīpo 'yaṃ nidrāvaśam upagato ghūrṇita iva
praṇāmānto mānas tyajasi na tathā 'pi krudham aho

iti pādonaṃ padyaṃ paṭhitvā caramacaraṇasaṃgatiṃ kalpayaṃs tāvad eva pāpaṭhyāṃ cakre | atrā 'vasare ghanastanitasyeva gambhīrasya bāṇakavibhāṣaṇasya śravaṇena vivaśāntaḥkaraṇo mayūrakaviḥ svapratibhāpravāhaṃ niroddhum akṣamas tatpadye 'pekṣitaṃ susaṅgataṃ caturthacaraṇaṃ

kucapratyāsattyā hṛdayam api te caṇḍi kaṭhinam

ity evaṃrūpaṃ kekāninādam iva mandramadhurasvareṇodīrayām āsa | tac chrutvā sajjadhanuṣas tūrṇaṃ bāṇo lakṣyam ivā 'yam api bāṇakavir nijanāmno 'nvarthatāsamarthanāya [iva] līlāsadmano jhaṭiti vinirgatya prāṇādhikapriyaṃ suhṛdvaraṃ mayūrakaviṃ samājagāma | tato 'syā bāṇavanitāyā rasabhaṅgajanitamanaḥkṣobhavatyāḥ pātivratyaprābhāveṇā 'cirād eva śāpataḥ sa mayūrakaviḥ kuṣṭharogakavalitasarvāṅgaḥ saṃvṛttaḥ | athā 'sya pāparogasya samūlam unmūlanāya śatasaṃkhyākahṛdyatamapadyaghaṭitakāvyabandhena bhagavantaṃ bhāskaradevaṃ stutvā tatprasādamahimnā pranaṣṭapāparogaḥ kanakaruciragātro 'yaṃ mayūrakaviḥ samba-

[1] These are the opening lines of the *Bhaktāmarastotra*.

[2] Quoted by Jhalakīkara, *Kāvyaprakāśa*, p. 10–11.

bhūvety evaṃ tātparyaka itihāso merutuṅgācāryakṛtaprabandhacintāmaṇyādigranthe sthitaḥ—iti

'The cause of the acquisition, by the poet Mayūra, of the disease of leprosy is set forth in the commentary on the *Sūryaśataka,* composed by Bhaṭṭayajñeśvara, as follows: "Formerly, indeed, after one thousand plus seventy-eight years had passed away, according to the era of the illustrious Vikramārka (i.e. 1022 A.D.), the great poet Mayūra, the jewel-lamp of the assembly-hall of the illustrious Bhojarāja who had obtained his rise [to fame], dwelt in the city of Dhārā. And the husband of the sister of this (Mayūra), the poet Bāṇa, author of the *Kādambarī,* a prose composition, was very friendly [to Mayūra].

'"Then once, the poet Mayūra, becoming wakeful toward the end of night, composed some stanzas of poetry. And noticing that these (stanzas) were exceedingly charming by reason of their possessing sentiment, he then, indeed, because of being subject to an ardent longing to communicate [them] to his own friend, the poet Bāṇa, went to the place of his (Bāṇa's) abode.

'"There the poet Bāṇa, [seeking] to conciliate his own wife, Mayūra's sister, who was contaminated by pride, was reciting the following stanza, composed on the [spur of the] moment, and lacking one *pāda*:—

'O slender-bodied one, the night is almost gone; the moon, as it were, fades;
This lamp flickers as if it were subject to the control of sleep;
Haughtiness is appeased by prostration; yet thou, alas! dost not abandon thy anger.'

'"Seeking to arrange the fitting in of the last *pāda,* he meanwhile kept reciting repeatedly [the first three lines].

'"At this juncture, upon hearing the voice of Bāṇa, which was deep, like heavy thunder, the poet Mayūra, his mind [working] spontaneously, [and being] unable to restrain the current of his own wit, uttered, in a voice that was pleasant and sweet, the desired fourth *pāda* in his (Bāṇa's) stanza—a fourth *pāda* that was very suitable, and like the noise of a peacock—

'Thy heart, O angry one, [has] also [become] hard by reason of its proximity to thy breasts.'

'"Hearing this, the poet Bāṇa, for the sake of conformity to the meaning of his own name, like an arrow (*bāṇa*) [sped] quickly from a strung bow to its mark, instantly rushed from his pleasure-house, [and just outside] came upon the poet Mayūra, his best friend, dear to him above his life.

'"Then that poet Mayūra, cursed full quickly by the power of the conjugal fidelity of that wife of Bāṇa, whose mind was possessed of an agitation produced by the interruption of the sentiment, became affected [lit. eaten] in all his limbs by the disease of leprosy.

'"Then the poet Mayūra, for [the purpose of] eradicating entirely his sin and disease, praised the blessed Light-making god (Sūrya) by means of the production of a literary composition consisting of most charming stanzas amounting to a hundred [in number], and by the greatness of the

kindness of that (Sūrya) came to have his sin and his disease annihilated, and his body radiant as gold—such is the gist (*tātparyaka*) of the story according to the account set forth in the first book of the *Prabandhacintāmaṇi* composed by Merutuṅga."'

Allusion to the Jaina tale in the Kāvyaprakāśa. A glimpse of the Jaina tale, consisting of an allusion to Mayūra's miraculous cure from leprosy, is found in the *Kāvyaprakāśa* of Mammaṭa and Allaṭa,[1] a rhetorical work composed 1050–1100 A.D.[2] In chapter 1 of that work, the case of Mayūra is cited as an example of the power of poetry to remove misfortune or sin:—

ādityāder mayūrādīnām ivā 'narthanivāraṇam[3]

'The removal of misfortunes [or sin], as in the case of Mayūra and others, [through the power] of Āditya (Sūrya) and others.'

This is explained by the commentator Jayarāma, who says[4]:—

mayūranāmā kaviḥ śataślokenā "dityaṃ stutvā kuṣṭhān nistīrṇa iti prasiddhiḥ

'the poet, Mayūra by name, having praised Āditya (Sūrya) by a hundred *ślokas*, was delivered from leprosy—so says common report.'

[1] For the joint authorship of the *Kāvyaprakāśa*, see G. A. Jacob, *Notes on Alaṃkāra Literature*, in *JRAS*, new series, vol. 29 (1897), p. 282.

[2] For the date of the *Kāvyaprakāśa*, see the English translation of that work by Gaṅgānātha Jhā, introd., p. 16, Benares, 1898; and also Krishnamacharya, *Sanskrit Literature*, p. 164.

[3] Text given by B. V. Jhalakīkara, *Kāvyaprakāśa*, cap. 1, 2–3, p. 10, 2d ed., Bombay, 1901.

[4] Jayarāma's commentary on the *Kāvyaprakāśa* is quoted by Hall, *Vāsavadattā*, introd., p. 8, note. See also other commentaries on the *Kāvyaprakāśa*, as, for example, the *Narasiṃhamanīṣā* (i.e. the *Manīṣā* of Narasiṃha Ṭhakkura; cf. M. A. Stein, *Catalogue of the Sanskrit Manuscripts of the Mahārāja of Jammu and Kashmir*, p. 60, Bombay, 1894, and Aufrecht, *Catalogus Catalogorum*, part 2, p. 19, b, Leipzig, 1896), which is quoted by Jhalakīkara, *Kāvyaprakāśa*, p. 10, and which says: *mayūranāmā kaviḥ ślokaśatenā "dityam upaślokya kuṣṭharogān nistīrṇa iti janaśrutir*, 'the poet, Mayūra by name, having praised Āditya (Sūrya) with a hundred *ślokas*, was freed from the disease of leprosy—so says common report'; and the *Udyota* of Nāgojībhaṭṭa (quoted in D. T. Chandorkar's edition of the *Kāvyaprakāśa, ullasā 1 and 2*, p. 5, Poona, 1898), which reads: *mayūraśarmā sūryaśatakena kuṣṭhān nistīrṇa iti ca prasiddham*, 'Mayūra was delivered from leprosy by means of the *Sūryaśataka*—so says common report.'

This reference in the *Kāvyaprakāśa* to Mayūra's cure from leprosy is of special interest as being the earliest datable allusion to any of the incidents narrated in the Jaina tale, being even earlier than the *Prabhāvakacaritra* (1250 A.D.),[1] in which, as noted above (p. 19), the name of Mānatuṅga is first coupled with those of Bāṇa and Mayūra. For the very reason of this chronological antecedence it is possible that the 'Jaina tale,' as I have dubbed it, may not be of Jain origin so far as it relates to Bāṇa and Mayūra, although its inclusion of Mānatuṅga, and the highly embellished form in which we have received it, are, I think, undoubtedly due to writers of the Jaina faith.

Allusion to the Jaina tale in the Sudhāsāgara. Again we are indebted to Jhalakīkara for supplying us with the following passage from the *Sudhāsāgara*,[2] which describes Mayūra's release from the thrall of leprosy by the composition of the *Sūryaśataka*. As related in this work, the incident recalls Bāṇa's feat with the palanquin, described in the *Prabandhacintāmaṇi* (see above, p. 27) :—

uktaṃ ca sudhāsāgarakārāir api—purā kila mayūraśarmā kuṣṭhī kaviḥ kleśam asahiṣṇuḥ [sūryaprasādena kuṣṭhān nistarāmi prāṇān vā tyajāmī 'ti niściya haridvāraṃ gatvā gaṅgātaṭe] atyuccataruśākhāvalambi śatarajjuśikyam adhirūḍhaḥ sūryam astāuṣīt | akaroc cāikāikapadyānte ekāikarajjuvicchedaṃ evaṃ kriyamāṇakāvyaparituṣṭo raviḥ sadya eva nīrogāṃ ramaṇīyāṃ ca tattanum akārṣīt prasiddhaṃ ca tanmayūraśatakam (sūryaśatakāparaparyāyam)—iti[3]

'And it is also said by the writers of the *Sudhāsāgara*—"Formerly, indeed, the poet Mayūra, a leper, [becoming] unable to endure his affliction, [having resolved: 'I will gain deliverance from leprosy by the kindness of Sūrya, or I will abandon life,' went to Haridvāra[4] on the bank of the Ganges], and mounted into a swing [formed] of a hundred ropes and hanging from a very high limb of a tree. [Then] he praised Sūrya, and at the end of each stanza he cut one rope. Ravi (Sūrya), satisfied by the

[1] See above, p. 17, note 2.

[2] The *Sudhāsāgara* of Bhīmasena, a commentary on the *Kāvyaprakāśa*; cf. Aufrecht, *Catalogus Catalogorum*, part 1, p. 102, a.

[3] Jhalakīkara, *Kāvyaprakāśa*, p. 10.

[4] Haridvāra, 'Viṣṇu's Gate,' is a celebrated town and sacred bathing-place, situated where the Ganges leaves the mountains for the plains of Hindūstān. It is now called Hardvār; cf. Monier-Williams, *Sanskrit-English Dictionary*, Oxford, 1899, s.v.

poem composed under these circumstances, at once indeed made his body free from disease and lovely, and [made] his *Mayūraśataka* (another name for *Sūryaśataka*) renowned."'

Allusion to the Jaina tale in Jagannātha's commentary on the Sūryaśataka of Mayūra. Still another reference to Mayūra's affliction with leprosy is recorded in Jagannātha's commentary, from which we have already quoted (p. 8).[1] This reference is as follows[2]:—

śrīmanmayūrabhaṭṭaḥ pūrvajanmaduradṛṣṭahetukāgalitakuṣṭhajuṣṭo g . . . kṣamo vāndhavaskandhāvalambī bhagavatsūryamandirasankīrṇadvārāvalambanāśaktas tatpaścād upaviṣṭaḥ pūrvajanmaduradṛṣṭasṛṣṭakuṣṭharogāpanodanepsur vāndhavāśīrvādavyājena raśmirājirathamaṇḍala . . . m eva bhagavantaṃ stauti jambhārātībheti

'the celebrated Mayūrabhaṭṭa, having become afflicted with incurable leprosy caused by his misfortune in a previous existence . . . [text broken] . . . .patient, leaning on the shoulder of a kinsman, unable to rest against the narrow door of the temple of the blessed Sūrya, and having sat down behind it, striving, under the pretense of the utterance of a benediction[3] on his relatives, to obtain a removal of the disease of leprosy which was produced by his misfortune in a previous existence, praises the Blessed (Sūrya) with the [poem] beginning *jambhārātībha*[4] [devoting some stanzas] to the series of rays, [others] to the chariot, disk[5] . . . [text broken] . . .'

Here, it may be remarked, the cause of Mayūra's affliction with leprosy is not 'the curse of the faithful wife,' but the outworking of *karma* in a previous existence, and the commentator does not commit himself to the statement that the leprous spots were removed by the composition of the *Sūryaśataka,* but merely says that Mayūra 'strove (or, desired) to obtain (*īpsu*) the removal of the disease' by that means. It may even be possible that Jagannātha is not drawing from the Jain story at all, for he

[1] Jagannātha probably flourished in the seventeenth century; cf. above, p. 7–8.

[2] Text given by M. Haraprasāda Śāstrī, *Notices of Sanskrit Manuscripts, Second Series,* vol. 1, p. 411, no. 412, Calcutta, 1900.

[3] Every stanza in the *Sūryaśataka* is in the form of an *āśis,* or 'benediction'.

[4] The opening words of the *Sūryaśataka*; cf. below, p. 108.

[5] The division of the subject-matter of the *Sūryaśataka* is discussed below; cf. p. 84–85.

follows it only in general outline, and I am the more inclined to this view because he gives information—namely, the account of a literary contest at Benares (see above, p. 8)—which no one else has recorded for us, thus showing his independence.

Comments on the Jaina Tale

Origin of the tale. Having given the story, we are now prepared to comment upon it. The reader probably noted in the course of the narrative the statement[1] that the goddess Caṇḍikā appeared and restored Bāṇa's amputated limbs at the recitation of the sixth syllable of the first stanza of the *Caṇḍīśataka*. Now in the first stanza of this poem, though not including the actual sixth syllable, occurs the following *pāda*:—

ity udyatkopaketūn prakṛtim avayavān prāpayantyeva devyā[2]

'by Devī (Caṇḍī), who caused by these words, as it were, the parts of [her] body that displayed signs of rising anger to resume their normal state.'

Bühler has cleverly pointed out[3] that in all probability the story of Bāṇa's self-mutilation had its inception in this sentence, the Jain commentator taking the words as a reference to the author instead of to the goddess. And this suggested explanation of Bühler's is very much strengthened by applying the same line of reasoning in the case of the *Bhaktāmarastotra* and the *Sūryaśataka*.

Consider first the *Bhaktāmarastotra*. According to the Jaina tale, as the reader will remember,[4] Mānatuṅga was loaded with 42 chains which dropped from him successively, one at the conclusion of each stanza, as the *Bhaktāmarastotra* was recited. The forty-second stanza[5] of this *stotra* reads as follows:—

[1] See above, p. 24.

[2] For the text of the *Caṇḍīśataka*, see below, p. 267–357.

[3] G. Bühler, *On the Chaṇḍikāśataka of Bāṇabhaṭṭa*, in *IA*, vol. 1, p. 115. Peterson agrees with Bühler; cf. Peterson, *Kādambarī*, introd., p. 97, 2d ed., Bombay, 1889.

[4] See above, p. 24 and 28.

[5] Stanza 42 of the edition by Jacobi in *Indische Studien*, vol. 14, p. 359–376, Leipzig, 1876; but stanza 46 of the edition in the Kāvyamālā Series,

āpādakaṇṭham uruśṛṅkhalaveṣṭitāṅgā
gāḍham bṛhannigaḍakoṭinighṛṣṭajaṅghāḥ
tvannāmamantram aniśaṃ manujāḥ smarantaḥ
sadyaḥ svayaṃ vigatabandhabhayā bhavanti

'Mortals whose limbs are clothed from neck to foot in mighty fetters,
And whose shanks are severely chafed by millions of stout chains,
Will, by incessantly meditating on thy name as a *mantra*,
Become at once, by their own efforts, freed from the distress of [this] confinement.'

Here it is even more obvious than in the case of the *Caṇḍīśataka* and Bāṇa, that the starting-point of the ridiculous story, so far as it refers to Mānatuṅga, is found in this forty-second stanza of the *Bhaktāmarastotra*.

Similarly, in the case of the *Sūryaśataka*, it is equally obvious that the story of Mayūra's miraculous recovery from leprosy owes its origin to the wording of the sixth stanza of the *Sūryaśataka*, for it was at the recitation of the sixth stanza, according to the Jain commentator,[1] that Sūrya appeared in person to relieve Mayūra's suffering. This sixth stanza runs as follows:—

śīrṇaghrāṇāṅghripāṇīn vraṇibhir apaghanāir ghargharāvyaktaghoṣān
dīrghāghrātān aghāughāiḥ punar api ghaṭayaty eka ullāghayan yaḥ
gharmāṃśos tasya vo 'ntardviguṇaghanaghṛṇānighnanirvighnavṛtter
dattārghāḥ siddhasaṃghāir vidadhatu ghṛṇayaḥ śīghram aṅghovighātam[2]

'The Hot-rayed (Sūrya) alone makes anew and cures those who, because long rank with multitudes of sins,
Have shriveled noses, feet and hands, whose limbs are ulcerous, and who make gurgling indistinct noises—
He alone makes them new, his conduct being free from restrictions, and subject [only] to the abundant compassion [that exists] in twofold measure in his soul.
May the Hot-rayed (Sūrya's) rays, to which oblations are offered by hosts of Siddhas, quickly cause the destruction of your sins.'

This stanza, besides being a masterpiece of the alliteration of *gh* sounds, sufficient in itself to gain the ear and admiration of a

by Durgāprasād and Paṇashīkar, 3d revised ed., Bombay, 1907. However, in the preface (p. 1) of the Kāvyamālā edition, the editors take the ground that stanzas 32–35, as printed by them, are almost certainly not the work of Mānatuṅga, but were added by a later hand.

[1] See above, p. 24.

[2] See the text of the *Sūryaśataka*, given below, p. 108–225.

Sūrya of stone, contains allusions to disfigured limbs and features, wound-like ulcers, and a hoarse gurgling voice, which are plain references to leprosy.[1] And these symptoms Sūrya is here said to cure. Bühler's theory as to the origin of the miraculous tale of Bāṇa's recovery from his self-mutilation is thus strengthened by the application of a similar line of reasoning in the case of Mayūra's cure, although it may be argued that the story of Mayūra's wonderful resuscitation was already common property by the time of the Jaina fabricator.[2] At any rate the latter was doubtless familiar with the *Sūryaśataka,* so that a reference to its sixth stanza would be quite *apropos* for the purpose of further embellishment.

The legend of Sāmba. It must be borne in mind that the idea of effecting a cure of leprosy by the aid of the Sun was not a new one in the Orient. According to Herodotus, the ancient Persians believed that affliction with leprosy was the consequence of sinning against the Sun. In the first book of his history it is recorded[3]:—

ὃς ἂν δὲ τῶν ἀστῶν λέπρην ἢ λεύκην ἔχῃ, ἐς πόλιν οὔτος οὐ κατέρχεται οὐδὲ συμμίσγεται τοῖσι ἄλλοισι Πέρσῃσι· φασὶ δέ μιν ἐς τὸν ἥλιον ἁμαρτόντα τι ταῦτα ἔχειν

'Whatsoever one of the citizens has leprosy or the white [leprosy] does not come into the city, nor does he mingle with the other Persians. And they say that he contracts these [diseases] because of having committed some sin against the Sun.'

From this it may be argued that the Persians believed the Sun could cure leprosy, for the same god who brought contagious diseases upon men must surely have been able to take them away again.

[1] On Indian medical theories in general concerning leprosy, see Jolly, *Medicin,* in *Grundriss der Indo-Arischen Philologie,* p. 96–99, Strassburg, 1901.

[2] It has been pointed out above (p. 17 and 18) that the Jaina tale about Mayūra and Bāṇa seems to have been first told in the *Prabhāvakacaritra* (1250 A.D.), but that a reference to Mayūra's recovery from leprosy—the reference is so regarded, at least, by the commentators—occurs in the *Kāvyaprakāśa* (1050–1100 A.D.).

[3] Herodotus, I. 138; cf. the edition of H. R. Dietsch, revised by H. Kallenberg, vol. I, Leipzig, 1899.

There is some reason for believing that this Persian conception of the power of the Sun to inflict and remove leprosy was brought by some Magi into the northwest of India, and that the Iranian saga dealing with the history of Sām and the hoary Zāl was the parent of the Indian legend of Sāmba.[1] The latter tale, which is, I imagine, the prototype of our Mayūra story, is told in the closing chapters of the *Bhaviṣya Purāṇa*. Since no text of the *Bhaviṣya* is available for my use, I shall give the synopsis of the Sāmba legend as taken from that *Purāṇa* by Wilson[2] and recorded by the editor of Wilson's *Viṣṇu Purāṇa*. It runs as follows: 'The last twelve or fourteen chapters of the Bhavishya Purāṇa are, in fact, dedicated to the tradition, of which a summary and not altogether accurate account has been given by Colonel Wilford, in the Eleventh Volume of the Asiatic Researches, and which records the introduction of the worship of the Sun into the north-west of Hindusthān, by Sāmba, the son of Kṛishṇa. This prince, having become a leper, through the imprecation of the irascible sage Durvāsas,[3] whom he had offended, and despairing of a cure from human skill, resolved to retire into the forest, and apply himself to the adoration of Sūrya, of whose graciousness and power he had learned many marvellous instances from the sage Nārada. Having obtained the assent of Kṛishṇa, Sāmba departed from Dwārakā; and, proceeding from the northern bank of the Sindhu (Indus), he crossed the great river the Chandrabhāgā (the Chinab), to the celebrated grove of

[1] For a full discussion of this interesting topic, see T. Bloch, *Eine indische Version der iranischen Sage von Sām*, in *ZDMG*, vol. 64 (1910), p. 733–738; cf. R. G. Bhandarkar, *Vaiṣṇavism, Śaivism* (in Bühler's *Grundriss*), p. 151–155, Strassburg, 1913.

[2] H. H. Wilson, *Viṣṇu Purāṇa* (translated into English), vol. 5, *Corrigenda*, p. 381, London, 1870. The editor states that the synopsis, which I here append, was a communication from Wilson to Père Reinaud, and was included by the latter writer in his *Mémoire géographique, historique et scientifique sur l'Inde*, etc., p. 391–397.

[3] T. Bloch, in *ZDMG*, vol. 64, p. 733, footnote 3, says: 'Nach dem Sāmba-Purāṇa war es in Wirklichkeit nur eine Verleumdung von seiten Nārada's gewesen, der Sāmba des verbotenen Umgangs mit den 1600 Frauen Kṛṣṇa's beschuldigt hatte; siehe Rājendralāla Mitra, *The Antiquities of Orissa*, Vol. 2, Seite 145.'

Mitra (Mitravana), where, by fasting, penance, and prayer, he acquired the favour of Sūrya, and was cleansed of his leprosy.'

It seems to me reasonable enough to suppose that the fabricator who first stated that Mayūra was cured of leprosy by the power of the Sun had in mind this legend of Sāmba. It cannot, of course, be proved that he did, but the suggestion is worthy of consideration.

What was the leprosy of Mayūra? Another interesting point for speculation and discussion is the nature of the disease from which Mayūra is said to have suffered. Was it genuine leprosy, or might it possibly have been some form of skin trouble that would be benefited by exposure to the rays of the Sun? Bloch hazards the suggestion[1] that by the word λεύκη (white leprosy), used by Herodotus in the passage quoted above (p. 35), is meant the modern *leukoderma*, a disease that even today in India is confused by ignorant people with leprosy. He even goes so far as to say that albinos might be regarded as suffering from λεύκη. It has also been suggested to me that Mayūra's 'lepra-spots' were perhaps nothing more than the eruption of some venereal disease, and, as such, comparable and similar to the 'thousand eyes' of Indra. And it is interesting to note, in this connection, that the 'thousand eyes,' which were originally *bhāga*,[2] were—like the leprosy of Sāmba, according to the account supplied from the *Sāmba-Purāṇa*[3]—imposed as punishment for illicit amours.

The real reason for the composition of the Sūryaśataka. The real reason for the composition of the *Sūryaśataka* is probably to be connected with the presumed fact that the cult of the Sun was popular or fashionable in the days of Harṣa.[4] We

[1] Bloch, as cited in the note preceding, p. 733, footnote 2.

[2] See the discussion of Indra's 'thousand eyes', given below (p. 217), under *Sūryaśataka*, stanza 94, note 4.

[3] See above, p. 36, note 3.

[4] Some scholars believe that sun-worship was introduced into north-western India from Persia; cf. the article *The Sect of Sāuras and the Northern Sun-Worship*, p. 154, in the latest addition to Bühler's *Grundriss*, the volume by R. G. Bhandarkar, entitled *Vaiṣṇavism, Śaivism*, Strassburg, 1913; see also Bloch's article cited above, p. 36, note 1.

know, at any rate, from several of Harṣa's inscriptions, that that monarch's father, and some of his ancestors, were *paramāditya-bhakta*,[1] 'devoted to the supreme Āditya (Sūrya),' a statement that finds support in Bāṇa's *Harṣacarita*, which says of Harṣa's father Prabhākaravardhana that 'the king was by natural proclivity a devotee of the sun. Day by day at sunrise he bathed, arrayed himself in white silk, wrapt his head in a white cloth, and kneeling eastwards upon the ground in a circle smeared with saffron paste, presented for an offering a bunch of red lotuses, set in a pure vessel of ruby and tinged, like his own heart, with the sun's hue. Solemnly, at dawn, at midday, and at eve he muttered a prayer for offspring, humbly with earnest heart repeating a hymn having the sun as its center.'[2]

There are, besides, in the *Harṣacarita* a number of incidental references to sun-worship,[3] and Hüan Tsang, the Chinese Buddhist pilgrim who visited India during Harṣa's reign, has left in his writings the account of a quinquennial religious festival held by Harṣa at Prayāga[4] (Allahābād), and records that on the occasion when he himself was present at one of these festivals, the statues of Buddha, Sūrya and Śiva were made the centers of worship on three successive days. Perhaps our poem was written because of royal command, like the *Carmen Saeculare* of Horace, and it may have been intended to grace the celebration of some such festival as those held at Prayāga. Of course the statement made by Anvayamukha—

[1] See the *Madhuban Plate of Harṣa*, in *EI*, vol. 7, p. 157–159; the *Banskhera Plate of Harṣa*, in *EI*, vol. 4, p. 210; and Harṣa's *Sonpat Seal*, in *CII*, vol. 3, p. 231–232; cf. also Ettinghausen, *Harṣa Vardhana*, p. 87, 143–151.

[2] See Cowell and Thomas, *Harṣa-carita* (English translation), p. 104, Cambridge, 1897.

[3] Cf. Cowell and Thomas, *Harṣa-carita*, p. 40, 118, 147, 156, 163, 241, and 246.

[4] Ettinghausen (*Harṣa Vardhana*, p. 48, note 4) refers, for an account of this festival, to St. Julien, *Histoire de la vie de Hiouen Tsang et de ses voyages dans l'Inde*, p. 254; see also Samuel Beal, *Buddhist Records of the Western World* (translated from the Chinese of Hüan Tsang), vol. 1, p. 233, Boston, 1885. See also Ettinghausen, *op. cit.*, p. 92, 108, 163.

mayūro nāma mahākavir antaḥkaraṇādisarvāvayavanirvṛtisiddhaye sarvajanopakārāya ca . . . ādityasya stutiṃ ślokaśatena prāṇīyavān[1]

'the great poet named Mayūra composed a hymn to Āditya (Sūrya) in a hundred *ślokas*, for the attainment of emancipation from all the pangs(?) of the soul, and for the benefit of all people'—

is a statement of an entirely formal nature, containing general, and not particular reasons. And the same is true of the assertion made in the one hundred and first stanza of the *Sūryaśataka*, to the effect that that poem was 'composed by Mayūra for the good of the world.'[2]

The real reason for the composition of the Caṇḍīśataka. By a similar line of reasoning, the *Caṇḍīśataka* of Bāṇa may owe its origin to the prevalence and popularity of Śāivism, or Śiva-worship. Peterson, who accepts Mānatuṅga as a contemporary of Bāṇa and Mayūra, is inclined to adopt the view that 'the *Caṇḍikāśataka* of Bāṇa, the *Sūryaśataka* of Mayūra, and the *Bhaktāmarastotra* of Mānatuṅga are three opposing poems written by devotees of one or other of the great forms of religion which flourished side by side under Harṣa's protection.'[3] Here by 'the great forms of religion' Peterson presumably means Śāivism, Sun-worship, and Jainism. Under this ruling, Mayūra, because of his authorship of the *Sūryaśataka*, must be classed among the Sāuras, or Sun-worshipers, although we shall see later[4] that there is some reason to believe that he also composed a poem or literary work in honor of Śiva.

Mayūra not a Jain. Ettinghausen states that Mayūra was a Jain.[5] I do not agree with Ettinghausen on this point, and I cannot see on what grounds he has reached such a conclusion,

[1] This quotation from Anvayamukha's commentary on Mayūra's *Sūryaśataka* is given by M. Winternitz, in *A Catalogue of South Indian Sanskrit Manuscripts*, p. 54 (no. 46), London, 1902. Dr. Winternitz says that the manuscript containing the commentary should be dated about 1775 A.D. This is presumably also the date of Anvayamukha.

[2] See below, p. 225.

[3] Peterson, *Kādambarī*, introd., p. 97.

[4] See below, p. 61 and 233, note 2.

[5] Ettinghausen, *Harṣa Vardhana*, p. 93: 'Mayūra, quoique jaina, était un des poètes favoris de Harsa.'

for, besides the statement of the Jaina *paṭṭāvalī* that 'Mānatuṅga converted the king who was beguiled by the sorceries of Bāṇa and Mayūra,'[1] we have the evidence of our fully embellished Jaina tale, which clearly represents Bāṇa and Mayūra as opposed both to Jainism and to its representative, Mānatuṅga. The only reference I have found that could lead anyone to believe that Mayūra so much as favored the Jains, is a passage in the *Yaśastilaka*[2] of Somadeva, a Jain writer who flourished 959 A.D.,[3] and even this does not claim him as an adherent of the sect. In the course of the story[4]—the *Yaśastilaka* is a quasi-historical novel—the king Yaśodhara adopts Jainism, and in defending his step against the objections of the queen-mother, makes the following remark[5]:—

urvabhāravibhavabhūtibhartṛharibhartṛmeṇṭhakaṇṭhaguṇāḍhyavyāsabhāsavosakālidāsabāṇamayūranārāyaṇakumāramāgharājaśekharādimahākavikāvyeṣu ṭatra tatrā 'vasare bharatapraṇīte kāvyādhyāye sarvajanaprasiddheṣu teṣu teṣū 'pākhyāneṣu ca kathaṃ tadviṣayā mahatī prasiddhiḥ

'[Don't you see that] in the writings of the great poets Urva, Bhāravi, Bhavabhūti, Bhartṛhari, Bhartṛmeṇṭha, Kaṇṭha, Guṇāḍhya, Vyāsa, Bhāsa, Vosa, Kālidāsa, Bāṇa, Mayūra, Nārāyaṇa, Kumāra, Māgha, Rājaśekhara, here and there, when occasion warrants, and in the chapter on *kāvya*, written by Bharata, and in various tales famous among all people [i.e., folk-stories], there is great fame in reference to it.'[6]

Such a statement, taken from a Jain author,[7] should hardly be

[1] See above, p. 19–20.

[2] The *Yaśastilaka* has been edited by Śivadatta and Parab in the Kāvyamālā Series; two volumes, Bombay, 1901 and 1903.

[3] Duff, *Chronology*, p. 74 and 93. Peterson, *Search for Skt. MSS, First Report*, p. 56, gave the date of the *Yaśastilaka* as *Saṃvat* 881; this he corrected, in *Second Report*, p. 33, to *Śaka* 881.

[4] A lengthy synopsis of the contents of the *Yaśastilaka* is given by Peterson, in *A Second Report of Operations in Search of Sanskrit Manuscripts*, p. 33–47, Bombay, 1884.

[5] See the Kāvyamālā edition of the *Yaśastilaka*, vol. 2, p. 113.

[6] By the phrase 'in reference to it' is meant 'in reference to Jainism'; cf. the commentary on this passage of the *Yaśastilaka*: *tadviṣayā digambarasaṃbandhinī*, 'in reference to it [means] reference to the Digambara [sect of the Jains].'

[7] Somadeva, author of the *Yaśastilaka*, was a Jain; cf. Duff, *Chronology*, p. 93; Peterson, *Search for Skt. MSS, Second Report*, p. 33.

made authority for the belief that Mayūra was a Jain, especially as it is certain that Bhartṛhari, Guṇāḍhya, Kālidāsa and Rājaśekhara were orthodox Brāhmans[1]; and as concerns the accuracy of the statement itself, I would say that in reading the *Sūryaśataka* and the other writings of Mayūra, I have not noted, even 'here and there,' as Somadeva asserts, any commendation of the Jainas or their system. On the whole, the evidence which we have is altogether opposed to Ettinghausen's view that Mayūra was a Jain, and until some new and reliable testimony to the contrary is forthcoming, I think we are not warranted in placing our poet among the followers of Mahāvīra.

King Bhoja. With regard to the king Bhoja whom the Jaina tale substitutes for Harṣa as the patron of Bāṇa and Mayūra, two of our versions call him *vṛddhabhoja,* or the 'elder Bhoja,' king of Ujjain[2]; but in a third version, the *Prabandhacintāmaṇi* of Merutuṅga, he is called Bhoja of Dhārā.[3] The last-named is a king well-known in later Indian history[4] both as an author and, more especially, as a patron of literature,[5] and he ruled over Mālava in the eleventh century of the Christian era.[6] Since Ujjain and Dhārā are both cities of Mālava, we may fairly conclude that Bhoja of Ujjain is identical with Bhoja of Dhārā, the more so since Abu-l-Faḍl in his *Ā'īn-i Akbarī* states that Bhoja moved his capital from Ujjain to Dhārā.[7]

[1] This information about Bhartṛhari, etc., was given me by Dr. Louis H. Gray.

[2] See above, p. 21 and 24–25.

[3] See above, p. 29.

[4] See Vincent Smith, *Early History of India,* p. 395–396, 3d ed., Oxford, 1914; Duff, *Chronology,* p. 109 and references; Rājendralāla Mitra, *Bhoja Rājā of Dhār and his Homonyms,* in *JASB,* vol. 32 (1863), p. 91–110; and Hoernle and Stark, *History of India,* p. 73, 90, 4th edition, Cuttack, 1909.

[5] Aufrecht (*Catalogus Catalogorum,* vol. 1, p. 418) believes that all the works attributed to Bhoja's pen—he lists more than twenty such—were written by authors who lived during Bhoja's reign or some time later.

[6] For the date, see the references cited in the second note preceding.

[7] Cf. Lassen, *Indische Alterthumskunde,* vol. 3, p. 848, Leipzig, 1858.

The Bhojaprabandha[1]

In this connection it is interesting to note that the literary composition *Bhojaprabandha,* a highly legendary history of Bhoja of Dhārā, written by Ballāla in the sixteenth century,[2] associates Bāṇa and Mayūra with that monarch. Like the first anonymous commentary on the *Bhaktāmarastotra,* referred to above,[3] it states that these two poets were among five hundred men of letters[4] who received support and maintenance at the hands of this generous Mālava king, the only difference in the two accounts being that in the commentary on the *Bhaktāmarastotra* the king is called Bhoja of Ujjain, while the *Bhojaprabandha* terms him Bhoja of Dhārā. This little volume—the *Bhojaprabandha*—which may be a work of Jain origin,[5] is divided into two parts. The first part gives a narrative of events, showing how Bhoja succeeded his uncle Muñja[6] on the throne of Mālava. The second part consists largely of a series of anecdotes about Bhoja,

[1] This work has been edited by K. P. Parab, 2d revised edition, Bombay, 1904; cf. the articles, containing some text and translations in French, of extracts from the *Bhojaprabandha,* by Théodore Pavie, in *Journal Asiatique,* as follows: *Bhodjaprabandha, histoire de Bhodja,* vol. 64 (1854), p. 185–230; *Le Poète Kālidāsa à la cour de Bhodja,* vol. 65 (1854), p. 385–431; *Les Paṇdits à la cour du roi Bhodja,* vol. 66 (1855), p. 76–105. See also the monograph, *Die Rezensionen des Bhojaprabandha,* by Ludwig Oster, Darmstadt, 1911.

[2] Of Ballāla practically nothing is known. Aufrecht (*Catal. Cod. Skt. Bibl. Bodl.,* p. 151, a) determines his date as follows: 'De Ballālae aetate haec comperi. Filium Raṅganātham, nepotem Viśvarūpam habuit, qui astronomi seculo septimo decimo ineunte vixerunt. Ipse igitur exeunte seculo sexto decimo floruit.'

[3] See above, p. 25.

[4] See below, p. 43.

[5] Bhāu Dājī, *On the Sanscrit Poet, Kālidāsa,* in *JBRAS,* vol. 6, p. 222, makes the following statement which has, apparently, not received later contradiction: 'According to tradition, the poets Bāṇa and Mayūra were contemporaries to Bhoja. Some Jain records make them contemporaries of a *Vṛddha,* or elder Bhoja; others, such as the author of the *Bhojaprabandha,* bring them down to the age of Muñja and Bhoja, in the eleventh century of the Christian era.'

[6] This Muñja, the Paramāra king of Mālava, must not be confounded with the eighth-century writer Muñja, who composed the *Gaüḍavaho*; cf. Haas, *Daśarūpa,* introd., p. 22, note 5, New York, 1912.

and his relations with the many poets and literary lights that were wont to throng his court. Mayūra is mentioned a number of times, principally in the anecdotes, and it has seemed best to me simply to record here these references to him, although I realize their probable utter lack of value as real historical and biographical data. In perusing them, the reader must always bear in mind that Ballāla is dealing with fictitious events, possibly leavened, here and there, with a germ of truth, and that the *Bhojaprabandha* is universally condemned[1] for its anachronisms and inaccuracies. The allusions, however, are as here recorded.

Allusions to Mayūra in the Bhojaprabandha

In the following extracts, taken mostly from the anecdotes contained in the *Bhojaprabandha,* I have given text and translation of such passages as actually include the name of Mayūra. Of other parts, introduced merely for the purpose of making clear the context, only synopses or abridgments are given.

A list of poets at Bhoja's court. The text runs as follows:—

tataḥ krameṇa pañcaśatāni viduṣāṃ vararuci-bāṇa-mayūra-rephaṇa-hari-śaṃkara-kaliṅga-karpūra-vināyaka-madana-vidyā-vinoda-kokila-tārendra-mukhāḥ sarvaśāstravicakṣaṇāḥ sarve sarvajñāḥ śrībhojarājasabhām alaṃcakruḥ[2]

'Then there ornamented the court of the illustrious King Bhoja all the five hundred omniscient savants, versed in all the *śāstras,* chief of whom, in order, were Vararuci, Bāṇa, Mayūra, Rephaṇa, Hari, Śaṃkara, Kaliṅga, Karpūra, Vināyaka, Madana, Vidyā, Vinoda, Kokila and Tārendra.'

The poet Krīḍācandra joins the court circle of Bhoja. One day an unknown poet, clothed in a loin-cloth only, seeks admission to Bhoja's presence. Upon being admitted, he takes a seat, unbidden, and recites a stanza. Bhoja inquires his name, and after slight demur he confesses—in verse—that his name is

[1] Cf. Hall, *Vāsavadattā,* introd., p. 7, note; Bhāu Dājī, *On the Sanscrit Poet, Kālidāsa,* in *JBRAS,* vol. 6, p. 23, footnote; M. Sashagiri Śastri, *On some Eminent Characters in Sanskrit Literature,* in *IA,* vol. 1, p. 340; A. Weber, *History of Indian Literature* (translated from the German by Mann and Zachariae), p. 215, note 225, Boston, 1878; Krishnamacharya, *Sanskrit Literature,* p. 148.

[2] Parab's 2d edition, p. 14.

Krīḍācandra. Kālidāsa, who is present, vouches for Krīḍācandra's ability and reputation as a poet, and Krīḍācandra thereupon proceeds to justify Kālidāsa's opinion of him by reciting several stanzas whose purpose is to praise Bhoja and cause the royal purse-strings to loosen. One of these stanzas runs:—

jñāyate jātu nāmā 'pi na rājñaḥ kavitāṃ vinā
kaves tadvyatirekeṇa na kīrtiḥ sphurati kṣitāu[1]

'The name even of a king is not ever known without poetry;
Without that, the fame of a poet on earth is not manifest.'

On hearing this, Mayūra adds as his quota to the conversation the following *śloka* in praise of poets:—

te vandyās te mahātmānas teṣāṃ loke sthiraṃ yaśaḥ
yāir nibaddhāni kāvyāni ye ca kāvye prakīrtitāḥ[2]

'Those by whom poems are composed, and who are celebrated in the realm of poetry,
Are to be respected, are great-souled, and in the world their fame is lasting.'

After Vararuci has likewise uttered a stanza in praise of poets and poetry, Bhoja expresses his delight by presenting to Krīḍācandra a quintet of villages and twenty elephants.

The banishment of Kālidāsa.[3] Some of the paṇḍits, jealous of Kālidāsa's prestige, and of his influence with the king, seek to bring about his undoing. They conspire, with the help of a female slave, the royal betel-bearer, to discredit the famous poet in the eyes of his royal patron. This slave makes the king believe that Kālidāsa has been having a *liaison* with the queen. Kālidāsa is banished, but his reputation is cleared soon after by the queen, who, to prove her innocence, undergoes the ordeal of fire. The king would recall Kālidāsa, but cannot discover his whereabouts. As a matter of fact the poet is still living in Bhoja's capital, in concealment, in the house of a courtezan.

[1] Parab's 2d edition, p. 23, stanza 120.

[2] Parab's 2d edition, p. 23, stanza 121. This *śloka* is quoted, though without mention of the name of the author, in Vallabhadeva's *Subhāṣitāvali*, stanza 146 of Peterson's edition. See also Ludwig Oster, *Die Rezensionen des Bhojaprabandha*, p. 22, Darmstadt, 1911.

[3] See Parab's 2d edition, p. 25–32.

The king mopes, pining for his favorite. One night he composes a half-stanza. Next day he assembles the poets, recites to them the half-stanza, and enjoins them to complete it under pain of being banished from the kingdom. They go home and seek to compose the missing part, but none of them is successful. Finally they send Bāṇa as spokesman to request a delay of eight days, promising to give the desired missing part on the ninth day, or else to depart. Eight days pass. On the ninth, Bāṇa tells the assembled poets, who have meanwhile been unable to complete the stanza, that the reason of their failure is the fact that they caused the banishment of Kālidāsa.

At this point in the story Mayūra is introduced as an active or leading spirit, but it is uncertain whether, on the strength of *mayūrādayaḥ*, 'beginning with Mayūra,' we are justified in attributing the following remarks and *śloka* to the mouth of that poet alone. At any rate, I will append them as such, and the reader may exercise his judgment in the matter:—

tataḥ sarve gādhaṃ kalahāyante sma mayūrādayaś ca | tatas te sarvān kalahān nivārya sadyaḥ prāhuḥ—adyāivā 'vadhiḥ pūrṇaḥ | kālidāsam antareṇa na kasyacit sāmarthyam asti samasyāpūraṇe

saṅgrāme subhaṭendrāṇāṃ kavīnāṃ kavimaṇḍale
dīptir vā dīptihānir vā muhūrtenāiva jāyate

yadi rocate tato 'dyāiva madhyarātre pramuditacandramasi nigūḍham eva gacchāmaḥ saṃpattisaṃbhāram ādāya | yadi na gamyate śvo rājasevakā asmān balān niḥsārayanti | tadā dehamātreṇāivā 'smābhir gantavyam | tadā 'dya madhyarātre gamiṣyāmaḥ | iti sarve niścitya gṛham āgatya balīvardavyūḍheṣu śakaṭeṣu saṃpadbhāram āropya rātrāv eva niṣkrāntāḥ[1]

'Then all, beginning with Mayūra, kept bickering much. Then these, suddenly suppressing all their bickerings, said: "To-day, indeed, time is up. No one, with the exception of Kālidāsa, is able to complete the stanza; [for it is said]:—

'For Indra-like warriors in the battle, for poets in the circle of poets,
Fame, or loss of fame, is born just in a moment.'

'"If it pleases you therefore, just to-day, at midnight, in the gladsome moonlight, we will go forth secretly, taking what is needful for our welfare. If we do not go, to-morrow the servants of the king will cause us to leave by force; in that case, we shall verily have to go with our bodies only [i.e. without our possessions]. So to-day, at midnight, we

[1] Parab's 2d edition, p. 30–31. The stanza is no. 151 of the *Bhojaprabandha*.

shall start." All, having decided [to act] in accordance [with this advice], went home, and having placed the bulk of their possessions on ox-drawn vehicles, departed in the night.'

But Kālidāsa, who, as noted above, was still in the city, heard the noise of their passing wagons, and having learned who the fugitives were, determined to find out the reason for their flight. So, putting on a disguise, he ran ahead, taking a roundabout course, and met them face to face. Having ascertained the trouble, he supplied them with the missing half-stanza, and left them. They, believing they had met the goddess Sarasvatī incarnate, returned joyfully, and recited the missing part of the troublesome stanza to Bhoja. The latter was convinced that no one but Kālidāsa could have supplied the missing part, and concluded that that poet must be somewhere at hand. He accordingly made further, and this time successful, efforts to find his favorite, with the result that Kālidāsa was soon found and restored to his former position at court.

The poet Śukadeva joins the court circle of Bhoja. One day, when Bhoja was sitting on his lion-throne, a poverty-stricken poet, who announced his name as Śukadeva, requested admission to the court. Bhoja asked his poet-friends what they knew of Śukadeva's reputation. Kālidāsa and the poetess Sītā spoke of Śukadeva in the highest terms, and then Mayūra uttered the following *śloka,* which is evidently an adaptation of *Pañcatantra* I. 32, or, more probably, a quotation with variant readings[1]:—

aprṣṭas tu naraḥ kiṃcid yo brūte rājasaṃsadi
na kevalam asaṃmānaṃ labhate ca viḍambanām[2]

'The man who, unasked, says anything in the assembly of the king,
Gets not only dishonor, but also mockery.'

This *śloka* Mayūra immediately follows up by the recitation of another, and concludes by urging the admission of Śukadeva to the assembly:—

[1] See edition of the *Pañcatantra* by F. Kielhorn, Bombay, 1885. Cf. also *Indische Sprüche,* vol. I, no. 453, 2d ed., St. Petersburg, 1870.

[2] Parab's 2d edition, p. 42, stanza 193.

deva tathā 'py ucyate
kā sabhā kiṃ kavijñānaṃ rasikāḥ kavayaś ca ke
bhoja kiṃ nāma te dānaṃ śukas tuṣyati yena saḥ
tathā 'pi bhavanadvāram āgataḥ śukadevaḥ sabhāyām ānetavya eva[1]

'Sire, it is also said:—

"What court [is there], what poetic knowledge, what esthetic poets,
And what gift of thine, pray, O Bhoja, by which this Śuka can be satisfied?"

'However, Śukadeva, since he has come to the door of the palace, must be brought into the court.'

Bhoja, following this suggestion of Mayūra, had Śukadeva admitted, listened to but one of his stanzas, and gave him four hundred elephants and a gold dish full of rubies.

Mayūra in disfavor. It appears, for some unstated reason, that Mayūra had fallen into disfavor. The text of the passage relating to this occurrence runs as follows:—

ekadā krīḍodyānapāla āgatyāikam ikṣudaṇḍaṃ rājñaḥ puro mumoca | taṃ rājā kare gṛhītavān | tato mayūrakavir nitāntaṃ paricayavaśād ātmani rājñā kṛtām avajñāṃ manasi nidhāyekṣumiṣeṇā "ha

kānto 'si nityamadhuro 'si rasākulo 'si
kiṃ cā 'si pañcaśarakārmukam advitīyam
ikṣo tavā 'sti sakalaṃ paraṃ ekam ūnaṃ
yat sevito bhajasi nīrasatāṃ krameṇa

rājā kavihṛdayaṃ jñātvā mayūraṃ saṃmānitavān[2]

'Once upon a time, the gardener of the pleasure-garden, going up to a single stalk of sugar-cane, broke it off in the presence of the king. The king took it in his hand. Then the poet Mayūra, relying on [lit. on account of] his great intimacy, [and] having in mind the disesteem felt [lit. made] by the king towards himself, said, under pretext of [addressing] the sugar-cane, [but really referring to the king]:—

"Thou art lovely, thou art mellifluous ever, thou art filled with syrup;
Moreover thou art the incomparable bow of the Five-arrowed (Kāma).
O sugar-cane stalk, everything about thee is of the highest quality; [but] one thing is lacking—
In that thou, though cultivated, becomest, by degrees, insipid."

'The king, realizing the feelings of the poet, treated Mayūra with respect.'

Incidental mention of Mayūra. Once upon a time, Bhoja

[1] Parab's 2d edition, p. 42, stanza 194.

[2] Parab's 2d edition, p. 52, stanza 235. The stanza is written in the *vasantatilakā* meter. I have emended *-kārmakam* of the text to *-kārmukam*.

was walking alone at night through the city, and overheard a *vāiśya* saying to his wife:—

kāiścit stotraparāyaṇāir mayūrādikavibhir mahimānaṃ prāpito bhojaḥ[1]

'Bhoja attains greatness by [the help of] certain poets, Mayūra and others, who are engaged in praising him.'

In another passage we read that Kālidāsa is disobedient, but Mayūra obeys:—

tataḥ kadācid rājā vidvadvṛndaṃ nirgataṃ kālidāsaṃ cā 'navarataveśyālampaṭaṃ jñātvā vyacintayat—ahaha bāṇamayūraprabhṛtayo madīyām ājñāṃ vyadadhuḥ | ayaṃ ca veśyālampaṭatayā mamā "jñām nā "driyate | kiṃ kurmaḥ iti[2]

'Then once on a time, the king, noticing the assembled crowd of savants, and [knowing] that Kālidāsa was constantly lustful after courtezans, pondered: "Ah, Bāṇa, Mayūra and the others have performed my command; but this (Kālidāsa), because of his lustfulness for courtezans, does not heed my command. What shall I do?"'

Elsewhere we are told that another poet is admitted to the court:—

tataḥ kadācit siṃhāsanam alaṃkurvāṇe śrībhoje kālidāsa-bhavabhūtidaṇḍi-bāṇa-mayūra-vararuci-prabhṛtikavitilakakulālaṃkṛtāyāṃ sabhāyāṃ dvārapāla etyā "ha[3]

'Then once on a time, when the illustrious Bhoja was ornamenting his lion-throne, and when the court was adorned by the assemblage of poet-ornaments, at whose head were Kālidāsa, Bhavabhūti, Daṇḍin, Bāṇa, Mayūra and Vararuci, the door-keeper, entering, said':—

Then follows the usual story of a poet being introduced, reciting verses, and receiving gifts.

This completes the references to Mayūra in the *Bhojaprabandha*.

Comment on the Bhojaprabandha

Bhoja not a contemporary of Mayūra. Having, with the help of the *Bhojaprabandha*, fixed the personality of the Bhoja mentioned in our Jaina tale, we are next face to face with the

[1] Parab's 2d edition, p. 38.
[2] Parab's 2d edition, p. 62.
[3] Parab's 2d edition, p. 78.

chronological difficulty of making Bāṇa and Mayūra, of the seventh century, contemporaries of Bhoja, who reigned four hundred years later. A search of the historical records[1] reveals no Bhoja as early as the seventh century, with whom the well-known Bhoja of Dhārā and Ujjain might have been confounded in the minds of Ballāla, Merutuṅga, and the Jain commentators, and we are therefore prone to conclude that the association of Mayūra and Bāṇa with Bhoja is perhaps another of those fabrications of the Jains,[2] who have taken as great liberties with the king of Dhārā as they did with Mānatuṅga, bringing the one from the eleventh century and the other from the third, and making them associate as contemporaries in the seventh.

The Credibility of Jaina Tradition

Bühler's opinion. As a matter of fact, our Jaina tale and the *Bhojaprabandha*[2] illustrate so well what Bühler has said of the credibility, or rather, incredibility, of the Jain historical works, that I cannot refrain from quoting the most pregnant of his words in support of some of the conclusions I have here reached. 'The objects,' he says, 'with which the *Caritas* and *Prabandhas* were composed, were to edify the Jain community, to convince them of the glory and power of the Jain religion, or, in cases where the subject is a purely secular one, to provide them with an agreeable entertainment. . . . In particular, must it be admitted that the persons introduced in the older, as well as in the more recent narratives, are really historical characters. Although it is frequently the case that an individual is introduced at a period earlier or later than that to which he really belonged, or that the most absurd stories are told with regard to him, yet there is no case forthcoming in which we could affirm with certainty that a man named by these chroniclers is a pure figment of the imagination. On the contrary, nearly every freshly discovered inscription, every collection of old manuscripts, and every really his-

[1] Cf. Duff, *Chronology*, Index.

[2] I have given above (p. 42, note 5) my authority for classifying the *Bhojaprabandha* as a Jain work.

torical work that is brought to light, furnishes confirmation of the actual existence of one or other of the characters described by them.[1]

THE FAMILY OF MAYŪRA

Śaṅku, Son of Mayūra

Direct allusion to the family of Mayūra is confined to the statements, already noted, which make him either the father of Bāṇa's wife, or the brother of Bāṇa's wife, or the husband of Bāṇa's sister—that is, Bāṇa's father-in-law or his brother-in-law.[2] There is, however, a possibility that Mayūra had a son, who was also a poet, for in the *Paddhati* of Śārṅgadhara, and also in the *Sūktimuktāvali*,[3] there is found a stanza ascribed to *śaṅkukaḥ mayūrasūnuḥ*, 'Śaṅkuka, son of Mayūra.' The stanza is lyrical in character, written in the *śārdūlavikrīdita* meter, and is not without poetic merit. It runs as follows:—

durvārāḥ smaramāryagaṇāḥ priyatamo dūre mano 'py utsukaṃ
gāḍhaṃ prema navaṃ vayo 'tikaṭhināḥ prāṇāḥ kulaṃ nirmalam
strītvaṃ dhāiryavirodhi manmathasuhṛt kālaḥ kṛtānto 'kṣamī
soḍhavyāḥ sakhi sāmprataṃ katham amī sarve 'gnayo duḥsahāḥ[4]

[1] This quotation is given by Tawney, in his *Prabandhacintāmaṇi* (introd., p. 6), and is a translation from the German of Bühler's article, *Ueber das Leben des Jaina Mönches Hemacandra*, which is published in *Denkschriften der kaiserlichen Akademie der Wissenschaften, Philosophisch-Historische Classe*, vol. 37, p. 171–258, Wien, 1889.

[2] See above, p. 21, 26, and 29.

[3] See the references in the note following.

[4] The text quoted above is that given by Peterson in his *Paddhati of Śārṅgadhara*, no 3753; cf. Aufrecht in *ZDMG*, vol. 27, p. 91, where text and German translation are given. The stanza is also quoted in the *Subhāṣitāvali* (Peterson's edition, no. 1156—it is there ascribed to Śaṅkuka, but without mention of the latter's relationship to Mayūra), in the *Kāvyaprakāśa* 10. 507 (edition of Jhalakīkara, p. 835), in Parab's *Subhāṣitaratnabhāṇḍāgāra*, p. 458, stanza 34, and also, according to Peterson (*Subhāṣitāvali*, introd., p. 127), in the *Sūktimuktāvali*. The following variants occur: (a) *Kāvyaprakāśa*, *Subhāṣitāvali* and *Subhāṣitaratna-*: *mano 'tyutsukaṃ*. (c) *Kāvyaprakāśa* and *Subhāṣitāvali*: *kṛtānto 'kṣamo*. (d) *Kāvyaprakāśa* and *Subhāṣitāvali*: *no sakhyaś caturāḥ kathaṃ nu viraheṇa soḍhavya itthaṃ śaṭhaḥ*; *Subhāṣitaratna-*: the same except that at the end it reads *itthaṃ mayā* instead of *itthaṃ śaṭhaḥ*.

'Irresistible are the arrows of Kāma; my dearest is far away; my heart is repining;
Strong is my love; fresh is my youth; [yet] my life is exceedingly hard. My family[-name] is spotless;
My womanly nature is opposed to constancy; the time is ripe for amorous passion; death is impatient.
O friend, how are all these unendurable fires now to be endured?'

As regards the date of this author, whom we may assume to have been the son of our Mayūra, it can only be said that the stanza just cited is found in the *Kāvyaprakāśa* and must therefore be earlier than 1050–1100 A.D., which is the date, as we have seen above,[1] of the composition of the *Kāvyaprakāśa*. It must, however, be borne in mind that we have records of the existence of two other poets bearing the name Śaṅkuka or Śaṅku, who may, or may not, be the same as the author of the *durvārāḥ* stanza just cited. One of these is described in the *Rājataraṅgiṇī*[2] as the author of a poem entitled *Bhuvanābhyudaya*, and his date is fixed by Jacob[3] as about 816 A.D., a date that would preclude his being a son of our Mayūra. In the *Subhāṣitāvali*[4] several stanzas are ascribed to him, even including our *durvārāḥ* verse. The *Paddhati* of Śārṅgadhara places one stanza (ed. Peterson, no. 3894) under his name,[5] and the *Kāvyaprakāśa* cites him as a rhetorician and an authority on *kāvya*.[6]

The remaining, or third, Śaṅku was likewise a poet, and his name is listed in the astrological work *Jyotirvidābharaṇa* (22. 8,

[1] For the date of the *Kāvyaprakāśa*, see above, p. 30, note 2.

[2] Kalhaṇa's *Rājataraṅgiṇī*, 4. 705 (edited by Durgāprasāda, Bombay, 1892), has the following *śloka*:—

kavir budhamanaḥsindhuśaśāṅkaḥ śaṅkukābhidhaḥ
yam uddiśyā 'karot kāvyaṃ bhuvanābhyudayābhidham

'With reference to that (battle), the poet named Śaṅkuka, the moon of the ocean of learned minds, composed a poem entitled *Bhuvanābhyudaya*'

[3] G. A. Jacob, *Notes on Alaṅkāra Literature*, in *JRAS*, new series, vol. 29 (1897), p. 287.

[4] Peterson, *Subhāṣitāvali*, introd., p. 127.

[5] In the *Subhāṣitāvali*, this stanza (ed. Peterson, no. 1787) is ascribed to Mudraka.

[6] See *Kāvyaprakāśa*, 4. 28–29 (edition of Jhalakikara, p. 104–105); cf. Aufrecht, *Catalogus Catalogorum*, vol. 1, p. 629.

10, 19), as one of the 'nine gems' that graced the court of the celebrated Vikramāditya. The stanza of the *Jyotirvidābharaṇa* that refers to Śaṅku is as follows:—

dhanvantariḥ kṣapaṇako 'marasiṃhaśaṅkū
vetālabhaṭṭaghaṭakarparakālidāsāḥ
khyāto varāhamihiro nṛpateḥ sabhāyāṃ
ratnāni vai vararucir nava vikramasya[1]

'Dhanvantari, Kṣapaṇaka, Amarasiṃha, Śaṅku,
Vetālabhaṭṭa, Ghaṭakarpara, Kālidāsa,
The celebrated Varāha Mihira, and Vararuci
Are the nine gems at the court of Vikrama, Lord of Men.'

Chronological considerations would, of course, forbid the placing of a son of our Mayūra either in the ninth century or in the age of Vikrama.[2] Therefore, if the author of the *durvārāḥ* stanza be the son of our poet, he cannot be identified with either of the other two writers who bear his name. The whole matter, however, is little more than guesswork, and whether the author of the *durvārāḥ* stanza is a son of Mayūra, or a 'gem' of Vikrama, or the author of the *Bhuvanābhyudaya* can, in the present state of our knowledge, be only food for conjecture.[3]

MAYŪRA AS VIEWED BY LATER POETS

To make complete the tale of references that I have gathered on the subject of Mayūra, I append a list of seven stanzas by

[1] Cited by A. Weber, *Ueber das Jyotirvidābharaṇam*, in *ZDMG*, 22. 722–723.

[2] Hoernle and Stark, *History of India*, 4th edition (Cuttack, 1909), p. 60, make Vikrama a near predecessor of Harṣa's father on the imperial throne, and give his date as 529–585 A.D. Vincent Smith, *Early History of India*, 3d edition (Oxford, 1914), p. 290, identifies Vikrama with Chandragupta 2d, who came to the throne about 375 A.D.

[3] The *Harihārāvali* of Harikavi contains a stanza beginning *mayūrād asamo jajñe mānyaḥ kulicuriḥ kaviḥ*, 'from Mayūra there sprang the unequaled, revered poet Kulicuri' (cf. Peterson, *Report of Operations in Search of Skt MSS*, vol. 2, p. 59). From this it was supposed that Mayūra had a son, or a descendant, or perhaps a pupil, by the name of Kulcuri. This supposition vanishes, however, in the light of a revised reading of the line, which should run: *māyūrājasamo jajñe nā 'nyaḥ karaculiḥ kaviḥ*, 'no other poet of the Karaculi family was born equal to Māyūrāja'; cf. Bhattanatha Svamin, *Mayuraja*, in *IA*, vol. 41 (1912), p. 139; and also Thomas, *Kavīndravacanasamuccaya*, introd., p. 87, foot.

various authors who testify to his ability as a poet, and who show that, in the estimation of later generations, he was deemed worthy to be classed with such names as Kālidāsa, Bhavabhūti, Subandhu, and the ever-present Bāṇa. Two of these stanzas have already been given (p. 5 and 12), but for convenience they may be repeated here. The list follows.

THE STANZAS ASCRIBED TO TRILOCANA[1]

hṛdi lagnena bāṇena yan mando 'pi padakramaḥ
bhavet kavikuraṅgāṇāṃ cāpalaṃ tatra kāraṇam
tāvat kavivihaṅgānāṃ dhvanir lokeṣu śasyate
yāvan no viśati śrotre mayūramadhuradhvaniḥ[2]

'When slow is the step of deer-like poets by reason of the arrow (Bāṇa)
Clinging in their hearts, agitation is the cause of it.
The noise of bird-like poets is praised in the world until
The honied notes of the peacock (Mayūra) enter our ears.'

[1] Of Trilocana but little is known. A poet of that name is said, in the *Jyotirvidābharaṇa* (Weber, in *ZDMG*, 22. 722), to have adorned the assembly-hall of Vikramāditya, but if this statement is correct, it must have been a different Trilocana who praised Bāṇa and Mayūra, since Vikramāditya antedates (cf. above, p. 52, note 2) the seventh century, according to the conclusions of modern scholars. Besides the stanzas *hṛdi*, etc., here cited, the *Paddhati* of Śārṅgadhara ascribes to Trilocana a stanza beginning *uccāiḥ sthāna-* (Peterson, *Paddhati*, no. 764); so also the *Subhāṣitaratnabhāṇḍāgāra*, p. 332, stanza 37. He is also said to have composed a work entitled *Pārthavijaya*, as the following stanza of Rājaśekhara testifies:—

kartuṃ trilocanād anyaḥ kaḥ pārthavijayaṃ kṣamaḥ
tadarthaḥ śakyate draṣṭuṃ locanadvayibhiḥ katham

'Who else but Trilocana is able to compose a *Pārthavijaya*? How can its purport be perceived by the two-eyed?' [i.e., if it took a three-eyed (*trilocana*) man to compose it, how can a two-eyed mortal understand it?]

This stanza is ascribed to Rājaśekhara in the *Sūktimuktāvali* (cf. Peterson, in *JBRAS*, vol. 17, part 1, p. 58) and in the *Harihārāvali* of Harikavi (cf. Peterson, *Search for Skt. MSS*, vol. 2, p. 63). Concerning the date of Trilocana, it can only be said that he antedates Rājaśekhara, 900 A.D. (cf. above, p. 5), who mentions him in the stanza just cited.

[2] These stanzas are ascribed to Trilocana in the *Paddhati* of Śārṅgadhara (cf. Peterson's edition, no. 186–187, from which I quote the text here given, and Aufrecht, *ZDMG*, vol. 27, p. 32), and in the *Subhāṣitaratnabhāṇḍāgāra* (p. 53, stanzas 24 and 34). In the *Sūktimuktāvali* (cf. Peterson, in *JBRAS*, vol. 17, part 1, p. 59, no. 17), the first stanza, referring to Bāṇa, is ascribed to Rājaśekhara. Ettinghausen cites the second *śloka*,

THE STANZA ASCRIBED TO RĀJAŚEKHARA, 900 A.D.[1]

darpaṃ kavibhujaṅgānām gatā śravaṇagocaram
viṣavidyeva māyūrī māyūrī vāṅ nikṛntati

'The voice of Mayūra, when it reaches the range of hearing,
destroys the ‹ conceit › of poets,
As Mayūra's knowledge of poison destroys the ‹ pride › of snakes.'

THE STANZA ASCRIBED TO VĀMANABHAṬṬABĀṆA, 1441 A.D.[2]

pratikavibhedanabāṇaḥ kavitātarugahanaviharaṇamayūraḥ
sahṛdayalokasubandhur jayati śrībhaṭṭabāṇakavirājaḥ[3]

'An arrow (Bāṇa) for piercing hostile poets, a peacock (Mayūra) for wandering through the forest of the trees of poetry,
A goodly kinsman (Subandhu) for all connoisseurs, is the noble Bhaṭṭabāṇa, king of poets. Glory to him!'

THE STANZA OF JAYADEVA, 1500–1577 A.D.[4]

yasyāś coraś cikuranikaraḥ karṇapūro mayūro
bhāso hāsaḥ kavikulaguruḥ kālidāso vilāsaḥ
harṣo harṣo hṛdayavasatiḥ pañcabāṇaś ca bāṇaḥ
keṣāṃ nāiṣā kathaya kavitākāminī kāutukāya[5]

referring to Mayūra, from the *Subhāṣitaratnakośa,* giving as authority Bhandarkar, *Report on the Search for Skt. MSS,* 1883–1884, p. 360; cf. Ettinghausen, *Harṣa Vardhana,* p. 124, notes 2–3. For other stanzas attributed to Trilocana, see the list given by Thomas, in his edition of the *Kavīndravacanasamuccaya,* introd., p. 42, Calcutta, 1912.

[1] For the date of Rājaśekhara the dramatist, and for the ascription to him of this stanza, see above, p. 5, note 1.

[2] The date of this author is given by Krishnamacharya, *Sanskrit Literature,* p. 104. Krishnamacharya also states (*loc. cit.*) that Vāmana probably received the cognomen of Bāṇa because his work, the *Vīranārāyaṇacarita,* was modeled on Bāṇa's *Harṣacarita.* He is sometimes called Abhinavabhaṭṭabāṇa, 'the modern Bhaṭṭabāṇa,' to distinguish him from his more illustrious namesake, Mayūra's rival.

[3] I cite this stanza from L. H. Gray's *Vāsavadattā* (introd., p. 5, New York, 1913). Dr. Gray refers it to the *Vīranārāyaṇacarita* of Bhaṭṭabāṇa, on the authority of Krishnamachariar's edition of the *Vāsavadattā* (introd., p. 41, Śrīraṅgam, 1906–1908).

[4] This date for Jayadeva is given by Paranjpe and Panse, in the introduction (p. 7–11) of their edition of Jayadeva's *Prasannarāghava,* Poona, 1894; cf. Krishnamacharya, *Sanskrit Literature,* p. 108.

[5] This stanza is found in Jayadeva's *Prasannarāghava,* act. 1, stanza 22; cf. edition by Parab, Bombay, 1893, and that by Paranjpe and Panse, Poona, 1894. It is quoted by Aufrecht (*Catal. Cod. Skt. Bibl. Bodl.,* p. 142, a), by the *Subhāṣitaratnabhāṇḍāgāra* (p. 56, stanza 67), and by Ettinghausen (*Harṣa Vardhana,* p. 99, note 1).

'Oh, say, to whom would not Poetry as a mistress be an object of admiration,
Since she has Cora (Bilhaṇa) as her mass of hair, Mayūra as her earrings,[1]
Bhāsa as her laughter, Kālidāsa, *guru* of the race of poets, as her grace,
Harṣa as the joy dwelling in her heart, and Bāna as her god of love?'

The Stanza Supplied by Jayamaṅgala

bhaktamayūravaktrābjapadavinyāsaśālinī
nartakī 'va narīnartti sabhāmadhye sarasvatī[2]

'Sarasvatī, abiding in the arrangement of the verses from the lotus mouth of the beloved Mayūra,
Sports in the midst of the assembly-hall, like a dancing-girl.'

An Anonymous Stanza

māghaś coro mayūro muraripur aparo bhāraviḥ sāravidyaḥ
śrīharṣaḥ kālidāsaḥ kavir atha bhavabhūtyāhvayo bhojarājaḥ
śrīdaṇḍī ḍiṇḍimākhyaḥ śrutimukuṭagurur bhallaṭo bhaṭṭabāṇaḥ
khyātāś cā 'nye subandhvādaya iha kṛtibhir viśvam āhlādayanti[3]

'Māgha, Cora, Mayūra, the second Muraripu[4] (i.e. Murāri), Bhāravi whose knowledge is renowned,
The illustrious Harṣa, Kālidāsa, and also the poet named Bhavabhūti, Bhojarāja,
The illustrious Daṇḍin, called 'the Drum', Bhallaṭa, weighty with the diadem of fame, Bhaṭṭabāṇa,
And other celebrities, chief of whom is Subandhu, gladden the universe here by [their] compositions.'

[1] Mayūra is called Poetry's 'earrings' simply because, in the Sanskrit, *karṇapūra* rhymes with *mayūro*. So also, *harṣo harṣo*, for 'Harṣa' and 'joy,' etc.

[2] See above, p. 12, note 1. It is probable that Jayamaṅgala is quoting this stanza from some other writer.

[3] This stanza is found in the *Subhāṣitaratnabhāṇḍāgāra* (p. 56, stanza 70), where it is given anonymously. It is cited and translated by Gray, *Vāsavadattā*, introd., p. 5.

[4] The dramatist Murāri is doubtless meant, but *murāriḥ* would not suit the meter, which is *sragdharā*. The *first* Muraripu was, of course, Viṣṇu (Kṛṣṇa) who slew the demon Mura. I need hardly add that *ripu* and *ari* both mean 'foe,' so that Muraripu and Murāri may both be rendered 'Foe of Mura.'

SUMMARY OF THE LIFE OF MAYŪRA

The traditions concerning Mayūra fall into two classes, traditions separate from the Jaina tale, and traditions in the Jaina tale itself.

If we are to construct even a tentative biography, it seems justifiable to accept as facts any reasonable statements that are made in the former of the two classes, provided that we always bear in mind that there is no evidence contemporary with Mayūra himself, except Bāṇa's statement that Mayūraka was a friend of his youth. Furthermore, as regards the Jaina tale, we must reject at once palpable fabrications, such as the miracles and the gross anachronisms which associate Mayūra with Mānatuṅga and Bhoja. On the other hand, I am inclined to accept as credible data for our poet's biography all those statements in Jaina tradition which relate to events that may in all likelihood have occurred, especially when such statements receive support from evidence external to the tale.

To come now to the actual summary. On the evidence of the *Harṣacarita,* which mentions Mayūraka as the friend of Bāṇa's youth, and also from the fact that the names of Bāṇa and Mayūra are so often associated in literature, I believe that we are justified in fixing Mayūra's *Blütezeit* as the first half of the seventh century. Of his birthplace and early life no one, so far as I have been able to discover, has given us even a hint, and we first meet him on the threshold of his public career. It is Madhusūdana who tells us that he was summoned to court because King Harṣa was pleased with some verses that he had delivered at a public recital, and we saw that a possible support of this statement was found by identifying with the public recital a literary contest at Benares, in which, as we learn from Jagannātha, Mayūra came off the victor. The evidence, however, on this point is not altogether convincing. We are not sure that the literary contest at Benares is the same as the public recital described by Madhusūdana, and we must also take into account the fact that Madhusūdana, though he makes no mention of Mānatuṅga, and though

most of his statements are entirely reasonable, nevertheless describes Mayūra's miraculous manner of recovery from leprosy, and must therefore be regarded with suspicion.

Even if we cannot be sure as to the exact way in which Mayūra gained the emperor's favor, we stand on firmer ground in saying that he actually became one of Harṣa's courtiers, for this is attested for us not only by the commentator Madhusūdana, but also by the much more reliable statement of Rājaśekhara to the effect that Bāṇa, Mayūra, and Divākara were all in attendance at Harṣa's *sabhā*. There can also be no doubt that the king who became Mayūra's patron was Harṣa, and not Bhoja of Dhārā, as the Jain writers would have us believe. Bhoja may be eliminated, because he belongs in the eleventh century, whereas Harṣa, besides being especially mentioned in the *Harṣacarita* as the patron of Bāṇa, belongs, as is certain, in the seventh. Still further confirmatory evidence on this point, if any be needed, may be found in the stanza quoted above (p. 13) from the *Navasāhasāṅkacarita* of Padmagupta, which speaks of intimate relations existing between Harṣa and the poets Bāṇa and Mayūra.

The statement that Bāṇa and Mayūra were rivals in the literary field is found in all three of the Jain accounts of our story,[1] as well as in the commentary of Madhusūdana, and is moreover confirmed by the stanza of Padmagupta just referred to in the preceding paragraph, where it is explicitly stated that Harṣa was the cause of their rivalry in connection with disputes of a literary nature. Nothing, indeed, seems more likely than a jealous falling out between the two poets who were both striving for the royal favor, and the existence of such a feeling in the case of Bāṇa and Mayūra may, on the evidence adduced, be set down as an accepted fact.

On the other hand, the tradition that one of the two rivals was related by marriage to the other is not so well attested. One of the Jain commentators, as already shown, states that Mayūra was Bāṇa's father-in-law, and this is supported by a similar statement

[1] Yajñeśvara's version of the *Prabandhacintāmaṇi* (see above, p. 29), however, represents Bāṇa and Mayūra as the firmest of friends.

in Madhusūdana's account. The *Prabandhacintāmaṇi,* which has thoroughly confused the details of the story, in one version represents Mayūra as married to Bāṇa's sister, and in the other makes Bāṇa out to be the husband of Mayūra's sister. It is, of course, not unlikely that Mayūra may have given a daughter in marriage to his friend, and some later discovery may prove the truth of the Jaina record, but at present, in the light of the evidence we have, the statement must be regarded as belonging to the class of unproved possibilities. Nor, as regards other suggested ties of relationship, can it be proved that Śaṅku was a son of Mayūra.

It is very likely that Mayūra engaged in literary contests, for besides the testimony of Jagannātha, to which we have already referred, and which makes him a victor at Benares, we have put forward several allusions to affairs of this kind in which he is said to have participated. For example, the statement of the *Saṃkṣepaśaṃkarajaya* that he and Bāṇa were defeated in philosophical discussion by Śaṃkara, though in itself false, is probably based on the fact that the poets of Harṣa's court were wont to exhibit their literary prowess in public competition. Then, too, the whole Jaina tale may preserve, under its guise of fable and miracle, the record of some kind of contest in which the popular religious systems of the age were championed by their respective devotees. On such a hypothesis, Mayūra represented the Sāuras, or Sun-worshipers, with the *Sūryaśataka,* Bāṇa, the Śāivites, with his *Caṇḍīśataka,* while Mānatuṅga, with his *Bhaktāmarastotra,* was added by the Jains for the glorification of their religion. Though this theory of Peterson's, and the assumption we have drawn from the statement of the *Saṃkṣepaśaṃkarajaya,* may seem to some too speculative, there is no good reason for rejecting the testimony of Jagannātha that Mayūra entered at least one contest, that at Benares, where he was victor.

As regards the story of Mayūra's affliction with leprosy, we are compelled to acknowledge that the tale of his miraculous recovery from that disease is probably not of Jaina origin, for it is referred to in the *Kāvyaprakāśa;* which, as we saw above, antedates by a century or more the *Prabhāvakacaritra* where the Jaina ac-

count of the tale is first told. Bāṇa's miracle is not mentioned in the *Kāvyaprakāśa*, though it, as well as Mayūra's, may with equal fairness be ascribed to the 'effects of poetry.' Yet it is by no means impossible, I fancy, to infer from this that Mayūra's supposed cure was the kernel from which grew the whole Jaina tale. As a confirmation of this suggestion, the Jaina commentary translated above (p. 21–24) clearly implies that the miracle of our poet was the central point of the theme, and that the miracles of Bāṇa and Mānatuṅga were mere adjuncts. If we accept the supposition that Mayūra's alleged cure was the starting-point of the Jain legend, it is quite possible to conceive that the story of this cure may trace its origin to the fact that Mayūra really was a leper. Moreover, Jagannātha, whose statements about Mayūra are most sanely put, and whom we have no special reason to discredit, tells us that Mayūra was afflicted with this disease, and *tried* to effect a cure by praising the sun with a hundred *ślokas*. It may possibly be that Jagannātha has preserved a true account of the matter, and that what Mayūra attempted to do was magnified by someone of a later generation into actual achievement. Our evidence on this point is, however, not altogether convincing, and the most we can say is that the reality of Mayūra's affliction with leprosy lies somewhere between the realms of the possible and the probable, the balance inclining, in my judgment, to the latter.

It need hardly be added that Mayūra actually wrote the *Sūryaśataka*—tradition and the manuscripts prove this—but we cannot say with certainty that the poem was written with any particular object in view. That the *Mayūrāṣṭaka* also is attributable to our poet there can be little question, as I have shown below (p. 71), nor is there any reason to doubt the authenticity of the various stanzas that appear under Mayūra's name in the anthologies. That Mayūra ranked high in literary merit is proved by the testimony of later writers who class him with Kālidāsa, Bhavabhūti, Bāṇa, and the other names that compose the honor-roll in the history of Sanskrit literature.

A summary in a paragraph would be as follows: Mayūra

flourished in the first half of the seventh century A.D. Of his birthplace and early life nothing is known. His earliest vocation seems to have been that of a *jāṅgulika,* 'snake-doctor.' His poetical ability, exhibited at a public recital, attracted the attention of the reigning emperor, Harṣa, and Mayūra was summoned to court, where he seems long to have enjoyed the favor of his royal patron. He became the rival of Bāṇa, and may have been the father-in-law of that poet. Other details of his family life are lacking, nor can it be proved that 'Śaṅkuka, son of Mayūra,' was his son. It is likely that he engaged in literary contests, and at one of these, held at Benares, he is said to have carried off the first honors. He wrote the *Sūryaśataka* and the *Mayūrāṣṭaka,* and several scattered stanzas in the anthologies are attributed to him. His literary qualities are highly praised by later poets. It is possible that he may have been a leper. He was not a Jain, but probably a Sāura, or Sun-worshiper.

MAYŪRA'S EXTANT WRITINGS

The Mayūrāṣṭaka

We must not leave Mayūra without taking note of what he has written. Perhaps the earlier of his two complete poems that have come down to us is the little poem *Mayūrāṣṭaka,* consisting of eight stanzas and presenting the charms of a certain young woman who, according to the statement of a Jain commentator (see above, p. 25), was Mayūra's own daughter. The work exists, so far as I have been able to discover, in but a single manuscript, which is in the library at Tübingen. A special interest attaches to this poem, because it is popularly supposed to be the cause of Mayūra's affliction with leprosy, having roused his daughter's anger to such an extent that she cursed him with that loathsome malady (see above, p. 25). Since in the legend the *Mayūrāṣṭaka* caused the leprosy which the *Sūryaśataka* cured (see above, p. 24), it may be tentatively regarded as chronologically antecedent to the *Sūryaśataka.* For the text and a translation of the *Mayūrāṣṭaka,* see below, p. 72–79.

The Sūryaśataka

Mayūra's principal contribution to the literature of his day was, so far as present knowledge goes, the *Sūryaśataka*. It has come down to us in a goodly number of manuscripts,[1] and comprises, as its name implies, a century of stanzas in praise of Sūrya, the Sun-god. The author, however, or else some editor or commentator, has added an extra stanza, promising all kinds of prosperity to anyone who, in the proper spirit of devotion, will take the trouble to read the poem through.

An analysis, together with text and translation, of this composition of Mayūra will be found on pages 108–225 of this volume.

Scattered Stanzas in the Anthologies

Scattered through the anthologies (*Subhāṣitāvali, Paddhati* of Śārṅgadhara, *Padyāvalī, Sūktimuktāvali, Padyāmṛtataraṅgiṇī, Sārasaṃgraha, Subhāṣitaratnakośa* and *Saduktikarṇāmṛta*) are found, (partly) under Mayūra's name, besides quotations from the *Sūryaśataka*, seventeen different stanzas dealing with miscellaneous subjects.[2] Of these, the most interesting are the seven stanzas, forming one group, and illustrative of *vakrokti*, or 'punning in dialogue.'[3] They picture Śiva and Pārvatī playing with dice, and perhaps formed the introduction to some work by Mayūra, now lost.[4]

Another stanza is of interest from a historical point of view, as it probably contains an allusion to King Harṣa, Mayūra's patron, and forecasts, apparently, one of Harṣa's campaigns. This I have called the 'Stanza in Praise of Harṣa.'

Three other stanzas, which from their content I have entitled 'The Cow and her Calf,' 'The Traveler,' and 'The Two Asses,'

[1] See the list of manuscripts of the *Sūryaśataka*, given below, p. 101–102.

[2] The anthology stanzas attributed to Mayūra have been grouped by F. W. Thomas, in his edition of the *Kavīndravacanasamuccaya*, introd., p. 67–68, Calcutta, 1912.

[3] In *vakrokti*, according to *Kāvyaprakāśa*, 9. 1 (78), the words of one person are, either through paronomasia or intonation, construed in a manner different from that intended by the speaker.

[4] See below, p. 233, note 2.

are descriptions of *genre* scenes. They are veritable word-pictures, characterized by the usual Hindu wealth of detail, and are excellent specimens of descriptive poetry.

The twelfth stanza, for lack of a better name, I have called the 'Maxim on Separation.'

Four of the five remaining stanzas deal with mythological subjects. They are found in the *Saduktikarṇāmṛta*[1] (one of them is found as well in the *Padyāvalī* and in the *Kṛṣṇakarṇāmṛta*), and the names I have given them are in keeping with the titles of the *Saduktikarṇāmṛta* chapters in which they are included. I have called them 'The Burning of the City of Tripura,' 'The Anger of Umā,' 'The Claws of Narasiṃha,' and 'The Dream of Kṛṣṇa.'

The sixteen stanzas just mentioned will be found reproduced and translated on pages 229–242 of this volume. The seventeenth stanza is found in the hitherto unpublished *Sūktimuktāvali* of Jalhaṇa, and I have, unfortunately, been unable to secure a copy of it.

The Āryāmuktāmālā Wrongly Ascribed to Mayūra

A work entitled *Āryāmuktāmālā* has been ascribed to Mayūra's pen by Bühler[2]; and Aufrecht and Ettinghausen, evidently accepting Bühler's statement, have included the *Āryāmuktāmālā* in the lists which they have given of Mayūra's writings.[3] This view is, however, certainly incorrect, for the *Āryāmuktāmālā* is,

[1] The *Saduktikarṇāmṛta*, an anthology, compiled by Śrīdhara Dāsa, and completed by him in 1205 A.D. (cf. Rājendralāla Mitra, *Notices of Skt. MSS*, vol. 3, p. 134, no. 1180, Calcutta, 1876), has been partially edited (376 out of 2380 stanzas) by Rāmāvatāra Śarmā, in the Bibliotheca Indica Series, Calcutta 1912. Thomas (*Kavīndravacanasamuccaya, introd.*, p. 67–68) shows that only the four stanzas I have cited are ascribed to Mayūra in the *Saduktikarṇāmṛta*.

[2] Bühler, *Catalogue of Skt. MSS contained in Private Libraries of Gujarāt* etc., Fascicle 2, p. 72, Bombay, 1872.

[3] Ettinghausen, *Harṣa Vardhana*, p. 96, 124; cf. Aufrecht, *Catalogus Catalogorum*, vol. 1, p. 432.

in the catalogue of the India Office library,[1] ascribed to a certain Rāmanandana Mayūra or Moropant (i.e. Mayūra Paṇḍit), a Marāṭhī writer of the eighteenth century (1729–1794), who wrote both in Marāṭhī and in Sanskrit.[2] In like manner Barnett makes Moropant the author of the *Muktāmālā*[3] (ed. by Vāman Dājī Oka, Bombay, 1896)—doubtless the same as the *Āryāmuktāmālā* —and places him under the heading 'Mayūra,' the Sanskrit equivalent of his Marāṭhī name Moro(pant). This identity of name probably led Bühler wrongly to ascribe the *Āryāmuktāmālā* to our Mayūra—a view which I find is also held by Mr. F. W. Thomas, librarian of the India Office, London.[4] I therefore conclude that the *Āryāmuktāmālā* must be stricken from the list of Mayūra's works.

A Commentary Ascribed to Mayūra

There is also attributed to Mayūra the composition of a prose commentary (*ṭīkā*) on a work of Dhanaṃjaya. The commentary is entitled *Śabdaliṅgārthacandrikā*. The ascription of this work to Mayūra is, however, made by William Taylor, in his *Catalogue Raisonné*, a work not altogether reliable,[5] so that it is somewhat

[1] See *Catalogue of the Library of the India Office*, vol. 2, part 1, *Sanskrit Books* (London, 1897), p. 14, s.v. An edition (Poona, 1882) of the *Āryāmuktāmālā* is there recorded.

[2] See G. A. Grierson, *Linguistic Survey of India*, vol. 7, p. 14, Calcutta, 1905.

[3] L. D. Barnett, *Supplementary Catalogue of Sanskrit, Pali and Prakrit Books in the Library of the British Museum*, p. 385, 391, London, 1908. For an edition (Bombay, 1892) of Moropant's *Kṛṣṇavijaya*, see *OB*, vol. 6, no. 1909; for an edition (Bombay, 1899) of his *Kekāvalī*, see *OB*, vol. 13, no. 4271.

[4] In reply to an inquiry on this point, Mr. Thomas wrote: 'Curiously enough, I had myself quite recently noted for verification Mayūra's supposed authorship of an *Āryāmuktāmālā*. Bühler's catalogue contains no further information, and I have no doubt that what his ms really contained was Moropant's work of that name, often called *Muktāmālā* simply.'

[5] William Taylor, *Catalogue Raisonné of Oriental MSS in the Government Library*, vol. 2, p. 131, no. 862, Madras, 1860. Aufrecht, in compiling his *Catalogus Catalogorum*, used neither vol. 2 nor vol. 3 of Taylor's work, and of vol. 1 he remarks (*Cat. Cat.* vol. 1, introd., p. 6): 'This book

doubtful if Mayūra can rightfully be credited with the authorship of such a composition.

OTHER MAYŪRAS

In the course of my investigation into the life of the seventh-century poet Mayūra, I have discovered the existence of a number of kings, princes and writers bearing this name. It does not seem amiss to make brief mention of them here. The list is as follows.

Mayūra, a prince or chieftain, living in the ninth century. He is mentioned in an inscription recorded in *JRAS*, new series, vol. 26 (1894), p. 3 and 8; cf. *EI*, vol. 5, appendix, p. 47, no. 330. The inscription states that Mayūra defeated Nandāvalla, and was himself afterwards defeated and slain by Bāuka, one of the Pratihāra chieftains, in a battle that was fought near Bhūakūpa.

Mayūra, father of Śaṅkuka. Of this Mayūra nothing is certainly known, as has been pointed out above (p. 52), though I have there suggested the possibility of his being identified with our seventh-century poet.

Mayūra, author of the *Padacandrikā*, a collection of synonyms; cf. A. C. Burnell, *A Classified Index to the Skt. MSS in the Palace at Tanjore*, p. 48, a, London, 1880. In the index to this catalogue, Burnell distinguishes between this Mayūra and Mayūra *kavi*, the author of the *Sūryaśataka*, but he does not state on what grounds he makes the distinction. It is interesting to note that in the opening lines of the *Padacandrikā*—Burnell supplies the text of the beginning and ending of the work—there is found a list of synonyms, or rather epithets, of Sūrya.

Mayūrabhaṭṭa, author of a commentary on one of the works of Lakṣmaṇa Ciri; cf. Ernst Haas, *Catalogue of Sanskrit and Pali Books in the British Museum*, p. 72 and 88, London, 1876.

is almost useless without the assistance derived from the *Alphabetical Catalogue of the Oriental MSS in the Library of the Board of Examiners*, by T. S. Condaswami Jyer, Madras, 1861'. This *Alphabetical Catalogue* is not available, and I have been unable to get any light from other sources on the reliability of Taylor's work.

Mayūrākṣaka, a minister of king Viśvavarman. He is mentioned in an inscription dated 424 A.D.; cf. *CII*, vol. 3, p. 74, and *EI*, vol. 5, appendix, p. 2, no. 2. The inscription, which belongs to the Gupta period, records that he built a temple of Viṣṇu, and also a temple of the divine Mothers.

Mayūravarman, a name applied to three kings belonging to the Kādambas of Hāṅgal, who flourished in the eleventh and twelfth centuries, and perhaps much earlier; cf. *IA*, 4. 203; 6. 23; 10. 249, 253–254; *EI*, 5. 259; 6. 82–83; 7, appendix, p. 37, no. 210; *JBRAS*, vol. 9, p. 233–234, 317, 325; and vol. 12, p. 302, 304–305, 307; Aufrecht, *Catalogus Catalogorum*, vol. 1, p. 432; Lewis Rice, *Mysore Inscriptions*, p. 53, 59, and introd., p. 37–38, Bangalore, 1879; Duff, *Chronology*, p. 117, 146, 292.

Mayūraśarman, a Kadamba king, earlier than the sixth century A.D.—perhaps identical with one of the Mayūravarmans; cf. *EI*, vol. 8, p. 28–31, especially footnote 6 on p. 28; and vol. 7, appendix, p. 105, no. 603, and footnotes.

Mayūrapāda Thera, the well-known Sinhalese writer, who flourished in the second half of the thirteenth century and wrote the *Pūjāvaliya* and the *Yogārṇava*; cf. *IA*, 35. 166; *JRAS*, new series, vol. 26, p. 555, and vol. 28, p. 215; *Orientalische Bibliographie*, vol. 18, no. 3653, and vol. 19, no. 3663; Wickremasinghe, *Catalogue of Sinhalese Printed Books in the Library of the British Museum*, p. 125–126, London, 1901; Wickremasinghe, *Catalogue of Sinhalese MSS in the British Museum*, p. 31 and 188, London, 1900; W. Geiger, *Litteratur und Sprache der Singhalesen*, in Bühler's *Grundriss der Indo-Arischen Philologie*, p. 5 and 8, Strassburg, 1901.

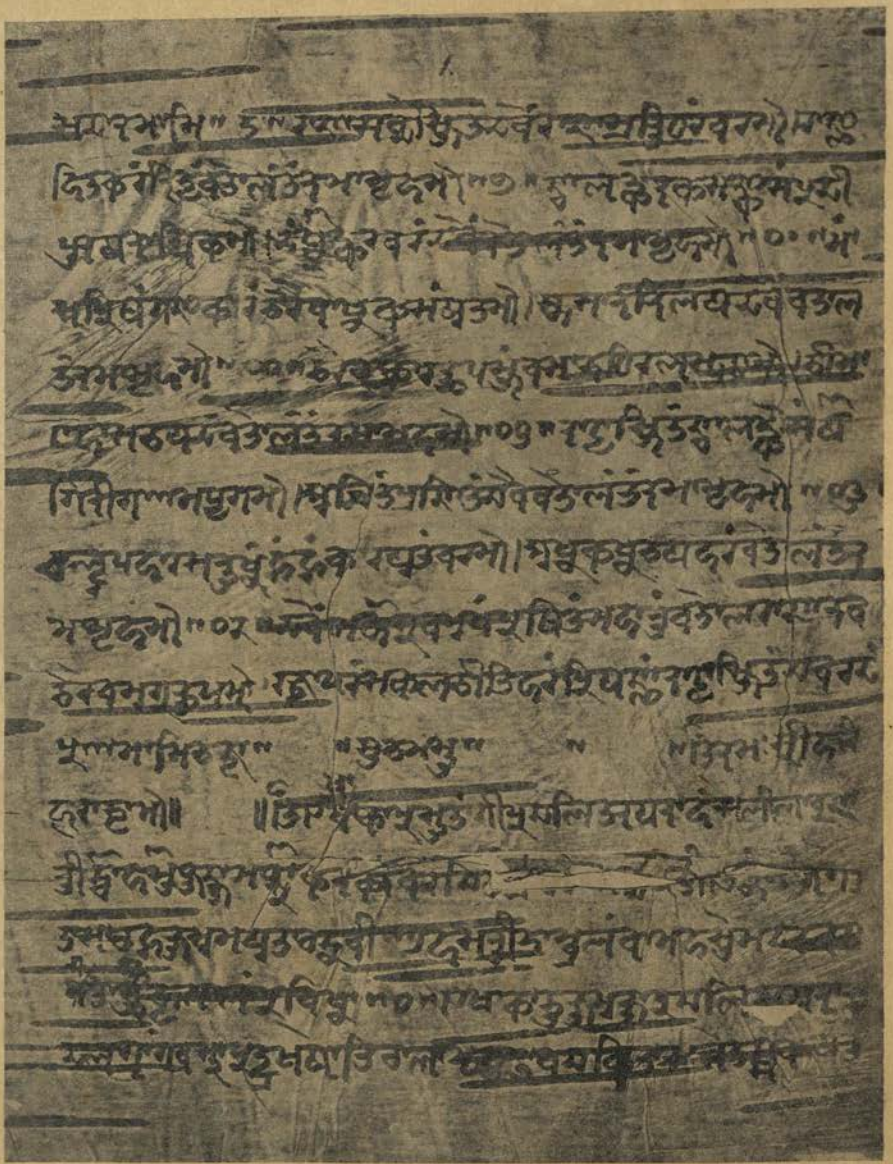
Mayūrapanta or Moropant (i. e. Mayūra Paṇḍit) the well-known Marāṭhī writer of the eighteenth century, author of the *Kekāvalī*, *Āryāmuktāmālā*, etc. He has been discussed above, p. 63.

Mayūravāha, author of the *Kalpakārikāsāra*, a work dealing with Vedic subjects. A manuscript of this work is recorded by Kāvyatīrtha and Śhāstrī, in their *Catalogue of Printed Books and*

Manuscripts in Sanskrit belonging to the Oriental Library of the Asiatic Society of Bengal, p. 37 and 121, Calcutta, 1904.

Mayūradhvaja, a king, cf. *JASB*, vol. 65, p. 78. Mayureśvara, father of Khaṇḍabhaṭṭa; and Mayūravācaspati, also called Vācaspatimiśra; cf. Aufrecht, *Catalogus*, vol 1, p. 432–433. Mayūraposaka, father of Candragupta; cf. Monier Williams, *Skt.-Engl. Dict.* s. v. *mayura*.

THE MAYURAṢṬAKA OF MAYURA



A LEAF OF THE BIRCH-BARK MANUSCRIPT CONTAINING THE MAYŪRĀṢṬAKA

(THE MAYŪRĀṢṬAKA BEGINS IN THE FIFTH LINE FROM THE BOTTOM, AND THIS LEAF CONTAINS STANZA 1 AND PART OF STANZA 2. SEE PAGE 69.)

THE MAYŪRĀṢṬAKA OF MAYŪRA[1]

INTRODUCTION

The reader will probably remember that in one version of the Jaina tale about Bāṇa, Mayūra, and Mānatuṅga, it is recorded how Mayūra once wrote, in verse, a licentious description of the charms of his own daughter, Bāṇa's wife.[2] The lady, enraged, cursed her father, who, in consequence of the curse, became a leper and was banished from court. One version of the legend, namely, that given by the first anonymous commentator on the *Bhaktāmarastotra,* tells us that the name of this obnoxious poem was the *Mayūrāṣṭaka.*[3] In the course of my study of the life and writings of Mayūra, I noted that a poem of this name was listed in Professor Garbe's catalogue of the Sanskrit manuscripts at Tübingen University.[4] Through the kindness of Professor Garbe and of Dr. Geiger, the librarian at Tübingen, the manuscript containing the *Mayūrāṣṭaka* was forwarded to Professor Jackson for my use. The material is birch-bark, folded in book form, each leaf being 7⅝ by 6⅝ inches, with 16 lines of writing to a full page. The writing is in the *śāradā* script, and the date should probably be placed in the seventeenth century.[5]

[1] This account and translation of the *Mayūrāṣṭaka* is here reprinted, with some minor changes, from *JAOS,* vol. 31, p. 343–354, where I published it in 1911, under the title, *The Mayūrāṣṭaka, an unedited Sanskrit poem by Mayūra.*

[2] See above, p. 25.

[3] See above, p. 25.

[4] Richard Garbe, *Verzeichniss der indischen Handschriften der königlichen Universitäts-Bibliothek,* Tübingen, 1899, no. 182, F.

[5] The ms, 182 F in Garbe's *Verzeichniss* (see note preceding), was one of those purchased in 1894 by Marc Aurel Stein at Śrīnagar in Kaśmīr (*Verzeichniss,* p. 3), and the date is according to the Saptarṣi era (ibid., p. 5, n. 1; personal letter from Prof. Garbe, April 4th, 1911). 'At the end of the *Durgāṣṭaka* [one of the pieces in the collection contained in the manuscript in question] the copyist gives the date (*lāukika*) *saṃvat* 87,

The *Mayūrāṣṭaka,* which covers one full leaf and parts of two other leaves, consists, as its name implies, of eight stanzas. Of these, the first and the sixth are incomplete, owing to a tear in the manuscript. Stanzas 1, 2 and 4 are in the *sragdharā* meter, the others in *śārdūlavikrīḍita.* The dedication is to Hari and Hara (Viṣṇu and Śiva), and at the end is the colophon *iti śrīmayūrāṣṭakaṃ samāptam.* After the colophon comes a kind of diagram, which may be something astrological, though I have been unable to decipher anything from it except the words *saṃvat 2.*

The theme of the poem is the description of a girl or young woman, and at times, especially through the *double entendres* and puns, the sentiment is decidedly erotic, and might very well have given offence to the person portrayed. In a general way the style is not unlike the style of other compositions ascribed to Mayūra. For example, the puns and *double entendres,* already referred to, besides other Kāvya elements, are common to it and to the *Sūryaśataka,* and that Mayūra did not disdain the erotic sentiment elsewhere is shown by a perusal of the descriptive verse on two asses, which is found under his name in the *Subhāṣitāvali* of Vallabhadeva and also in the *Paddhati* of Śārṅgadhara.[1] It

çrāvati 5, *çanāu'* (Stein, in Garbe, *Verzeichniss,* p. 78), and, as Prof. Garbe writes me, 'die Ähnlichkeit der äusseren Beschaffenheit aber zeigt, dass die beiden darauf folgenden Stücke [*Vetālastotra, Mayūrāṣṭaka*] in annähernd derselben Zeit geschrieben sein müssen.'

The Saptarṣi era began B.C. 3076 (Bühler, in Weber, *Indische Studien,* vol. 14, Leipzig, 1876, p. 407–408). During the centuries which, in consideration of the average age of birch-bark manuscripts (see Bühler, *Indische Palaeographie,* Strassburg, 1896, p. 88), can alone be here taken into account, the fifth of Śrāvaṇa fell on Saturday in the year 87 of any century of this Saptarṣi era only in 4687 and 4487—Saturday, Śrāvaṇa 5, 4687 corresponding to Aug. 13, 1611 (Gregorian calendar), and Saturday, Śrāvaṇa 5, 4487 to July 25, 1411, of the Julian calendar (as reckoned according to Robert Schram, *Kalendariographische und chronologische Tafeln,* Leipzig, 1908). Since of these two dates the former is the more likely, we may ascribe the completion of our manuscript to Aug. 13, 1611. (On the Saptarṣi era, see Sewell and Dīkshit, *The Indian Calendar,* London, 1896, p. 41; Ginzel, *Handbuch der mathematischen und technischen Chronologie,* Leipzig, 1906, vol. 1, p. 382–384; A. Cunningham, *Book of Indian Eras,* Calcutta, 1883, p. 6–17.)

[1] This stanza will be found edited and translated below, p. 237–238.

may count for something, too, that the meter of three of the stanzas is the *sragdharā*, the same as that in which the *Sūryaśataka* is composed, as well as a number of the anthology stanzas attributed to Mayūra.

In view of all the facts and circumstances as set forth, it seems not unreasonable to believe that the poem *Mayūrāṣṭaka*, contained in the Tübingen manuscript, is a creation of the poet Mayūra, although it must be acknowledged that the evidence is not especially strong It might be argued, for example, that the name *Mayūrāṣṭaka* may mean 'the *aṣṭaka* on the peacock,' or that the commentator on the *Bhaktāmarastotra* ascribed it to Mayūra merely because of its name, or that it is the composition of another Mayūra, not the seventh-century poet of that name.

But on the other hand stand the facts that the name *śrīmayūrāṣṭakam* is found in the colophon of the manuscript, that the subject-matter of the manuscript poem harmonizes with the content of the *Mayūrāṣṭaka* described by the commentator, that there is not the faintest allusion to a peacock in any of the stanzas, and that there is a general similarity in point of style between the manuscript poem and the known writings of Mayūra. The pros are, on the whole, stronger than the cons, and it can at least be said that there is no direct evidence to show that Mayūra did not write the *Mayūrāṣṭaka* contained in the Tübingen manuscript. Until such evidence is adduced, I am inclined to accept it as his work.

THE MAYŪRĀṢṬAKA OF MAYŪRA

TEXT AND TRANSLATION

1

oṃ namaḥ śrīhariharābhyām

eṣā[1] kā prastutāṃgī[2] pracalitanayanā haṃsalīlā[3] vrajantī
dvāu hastāu kuṅkumārdrāu kanakaviracita[4] .. ū .... ..
.. [5]ūṃ[gāṃ]gegatā sā bahukusumayutā baddhavīṇā hasantī
tāmbūlaṃ[6] vāmahaste[7] madanavaśagatā gūhya[8] śālāṃ praviṣṭā[9]

Om! Reverence to the illustrious Hari and Hara!

Who is this (maiden), with beautiful limbs and wandering glance, approaching with the gait of a *haṃsa*?

Her two hands are moist with saffron, her ..... composed of gold, ...

She has ..... on her [body]; she is decked with many flowers, girt with a lute, and is smiling.

Concealing betel in her left hand, and having yielded to the power of love, she enters the [private] chamber.

Notes. 1. The meter is *sragdharā*. 2. In the matter of transliterating nasals, I have faithfully followed the manuscript, which is inconsistent, sometimes writing *anusvāra* instead of the appropriate nasal consonant. Compare, for example, *lagṇāṃga* (2a), *priyāṃga* (3d), and *gagan.āṃgaṇā* (8d), with *bhrūbhaṅgam* and *anaṅga* (7b). Note also *aṃtaḥ* for *arṭaḥ* (3c), *caṃpaka* with lingual nasal, instead of *campaka* (8b), and *saṃpakva* for *sampakva* (5b). In the use of the nasal before *k*, there appear to be no irregularities except *śaṃkayantī* for *śaṅkayantī* (2b); cf. *kuṅkuma* (1b), and *paṅka* (7c). 3. The word *līlā* is one of the stock terms used to define the natural graces of the heroine; cf. *Daśarūpa, a Treatise on Hindu Dramaturgy*, tr. Haas, New York, 1912, 2.60, 'Sportiveness (*lūlā*) is the imitation of a lover in the actions of a fair-limbed maiden.' 4. One, possibly two consonants must come between the *a* and the *ā*; the syllable containing the *a* must be heavy, and six syllables must be supplied after the *ū*. 5. One syllable is missing. 6. Betel was as much an adjunct of love-making among the ancient Hindus as candy and con-

fections are to-day. Usually it was brought by the man to the girl, but here the girl appears to be carrying it as a gift to her lover; cf. Schmidt, *Beiträge zur indischen Erotik*, Leipzig, 1902, p. 728. 7. Was the left hand the erotic one, as implied, for example, in the epithet 'left-handed,' when used to denote the obscene form of the Tantra cult? 8. I take *gūhya* to be a gerund (cf. Whitney, *Skt. Grammar*, 992 c), but the author doubtless intended that it should be read also, though with short *u*, as first member of a compound with *śilāṭ—guhyaśālām*, 'private chamber'; cf. *guhya-desān* (4 d). 9. In *śāradā*, the same ligature represents both *ṣṭa* and *ṣṭha*. Prof. Barret, who has transliterated part of the Pāippalāda Manuscript of the Atharvaveda, which is in *śāradā* (cf. *JAOS*, vol. 26, 2d part, p. 197–295), writes me: 'about *ṣṭa* and *sthā*; as far as I have seen, there is no difference made, the same sign serving for both.'

2

eṣā[1] kā bhuktamuktā pracalitanayanā sveda[2]lagnāmgavastrā
pratyūṣe yāti bāl[3] mṛga iva cakitā sarvataś śaṃkayantī
kenedaṃ vaktrapadmaṃ sphuradadharārasaṃ ṣaṭpadenāiva[4] pītaṃ
svargaḥ[5] kenā 'dya bhukto haranayanahato manmathaḥ[5] kasya tuṣṭaḥ

Who is this maiden that has been enjoyed and [then] let go, and who, with wandering glance, and with garments clinging to her limbs with perspiration,

At dawn goes here and there, timid [and] distrustful, like a gazelle?

How is this? Has this lotus face, with its lower lip's welling nectar, been sipped by a bee?

By whom has heaven been enjoyed to-day? With whom has Kāma, [once] slain by Śiva's eye, been pleased?

Notes. 1. The meter is *sragdharā*. 2. For perspiration as a mark of love, see Sappho, frag. 2, v. 4, ἀ δέ μ' ἴδρως κακχέεται. 3. In erotics, *bālā* means a young girl under sixteen, who wishes to be loved in darkness, and delights in betel (Schmidt, p. 243–246; especially the citation (p. 244) from *Anaṅga-raṅga*, fol. 5 b). She is also a *mṛgī*, 'gazelle' (cf. *mṛga* 2 b; *hariṇī*, 3 b), and has high-set breasts; cf. Schmidt, p. 212. 4. *Saṭpada* suggests *bhramara*, which means both 'bee' and 'lover.' 5. In the ligature here transliterated by *hk*, I have taken the first element to be the sign for *jihvāmūlīya*, the surd guttural spirant; cf. Whitney, *Skt. Grammar*, 69, 170 d, 171 c. Prof. Barret, however, in his transliteration of the Pāippalāda Manuscript of the

Atharvaveda, adopted *ṣk* as the transcription of the character; compare, for example, *JAOS*, vol. 26, 2d part, New Haven, 1906, p. 218 foot, v. 18, *vaṣ kāmā*, and p. 224 foot, v. 25, *jātaṣ kaśyapo*, with the Pāippalāda facsimiles, folios 6 a, line 3, and 7 b, line 12, respectively. But he has since written me: 'The signs which I transliterated *ṣka* and *ṣpa* are not exactly representatives of lingual *ṣ*, but that seemed the best rendering.'

3

eṣā[1] kā stanapīnabhārakaṭhinā[2] madhye daridrāvatī[3]
vibhrāntā hariṇī[4] vilolanayanā saṃtrasta[5]yūthodgatā
aṃtaḥsv[e[6]]dagajendraganḍagalitā[7] saṃlīlayā[8] gacchati[9]
dṛṣṭvā rūpam idaṃ priyāṃgagahanaṃ[10] vṛddho[11] 'pi kāmāyate[12]

Who is this timid gazelle, with a burden of firm, swelling breasts,
With roving glance, and slender of waist, gone forth from the frightened herd?
She goes like as she were fallen from the temple of a rutting lord of elephants.
Seeing this form, with its adornment of beautiful limbs, even an old man becomes a Kāma.

Notes. 1. The meter is *śārdūlavikrīḍita.* 2. Perhaps, 'stiff with the burden of her swelling breasts'; i.e. she must walk very upright, or the weight of her breasts would make her stoop-shouldered. 3. There may be an obscene pun in *madhye daridrāvatī*; for the passionateness of the *mṛgī*, see Schmidt, as cited in stanza 2, n. 3. For *daridrāvatī*, not found in the lexicons, cf. Whitney, *Skt. Grammar*, 1233 d. 4. For *hariṇī*, 'gazelle,' see *mṛgī*, stanza 2, n. 3. 5. The reading of the manuscript is *saṃtrastha.* 6. The manuscript is broken above the *sv* ligature, but the restoration of the *e* is unquestionably correct. 7. According to folk-belief, even in modern India (cf. W. Crooke, *The Popular Religion and Folk-Lore of Northern India*, 2d ed., Westminster, 1896, vol. 2, p. 240), there is in the forehead of an elephant a magic jewel, the *gajamukta*, which grants to him who possesses it his every wish. The author seems here to be comparing his heroine to this magic jewel. 8. I have rendered *saṃlīlayā* as 'like'; cf. St. Petersburg *Wörterbuch*, unabridged ed., s.v. *līlā*, 3. The compound of *līlā* and *saṃ* is not found in the lexicons, but occurs twice in this poem; cf. 8 c. 9. The whole of *pāda* 3 may be read with a second rendering, containing an obscene pun: 'She goes, possessed, through her wanton sport with [her lover], of that which falls from the temple of the rutting lord of elephants,' i.e. possessed of the *mada*, which also means *semen virile* and *ἀφροδισία νοτίς*; this latter, in the case of the *mṛgī*, has the odor of

flowers (Schmidt, p. 213), and would therefore attract bees (or lovers; cf. st. 2, n. 4), just as the *mada* of a must-elephant does. [Prof. Jackson takes this second rendering to be the correct interpretation, as opposed to that presented in the text and in notes 7 and 8.] 10. The compound *priyāṃgagahanaṃ* may be read in two ways. In the first way, take *gahanaṃ* as from *gahanā*, 'adornment,' and the second reading, which is obscene, may be found by taking *gahanaṃ* as 'place of concealment,' and *priyāṃga* as a *tatpuruṣa* compound, *priya* denoting the lover. 11. Is *vṛddho* a reference to Bāṇa, the husband of Mayūra's daughter? Bāṇa may have been of the same age as Mayūra, and so considerably older than his wife. 12. The regular causative of the root *kam* is *kāmayate*. I therefore take *kāmāyate* to be a denominative from *Kāma*; cf. Whitney, *Skt. Grammar*, 1059 c, and Brugmann, *Vgl. Gram. der idg. Sprachen*, Strassburg, 1892, 2. 769 (p. 1107). The meter requires that the second syllable of *kāmāyate* should be long.

4

vāmenā[1] "veṣṭayantī praviralakusumaṃ keśabhāraṃ kareṇa
prabhraṣṭaṃ cottarīyaṃ ratipatitaguṇāṃ mekhalāṃ dakṣiṇena
tāmbūlaṃ codvahantī vikasitavadanā[2] muktakeśā narāgā[3]
niṣkrāntā guhyadeśān madanavaśagatā mārutaṃ prārthayantī

With her left hand doing up her heavy hair, on which few flowers [now remain],
And with her right holding up her upper garment, her girdle, whose cord had slipped down
During love, and her betel; with blooming face, with disheveled hair, with passion sated,
Coming forth from the private chamber, having yielded to the power of love, she longs for the breeze.

Notes. 1. The meter is *sragdharā*. 2. 'With blooming face,' or, punningly, 'with open mouth,' 'yawning.' 3. The word *narāgā* is not found in the lexicons, but on the analogy of *naroga*, 'not ill,' I have taken it to mean 'not passionate,' i.e. 'with passion sated.'

5

eṣā[1] kā navayāuvanā śaśimukhī kāntā "pathī[2] gacchati
nidrāvyākulitā vighūrṇanayanā saṃpakvabimbādharā
keśāir vyākulitā nakhāir vidalitā[3] dantāiś ca khaṇḍīkṛtā[4]
kenedaṃ ratirākṣasena ramitā śārdūlavikrīḍitā

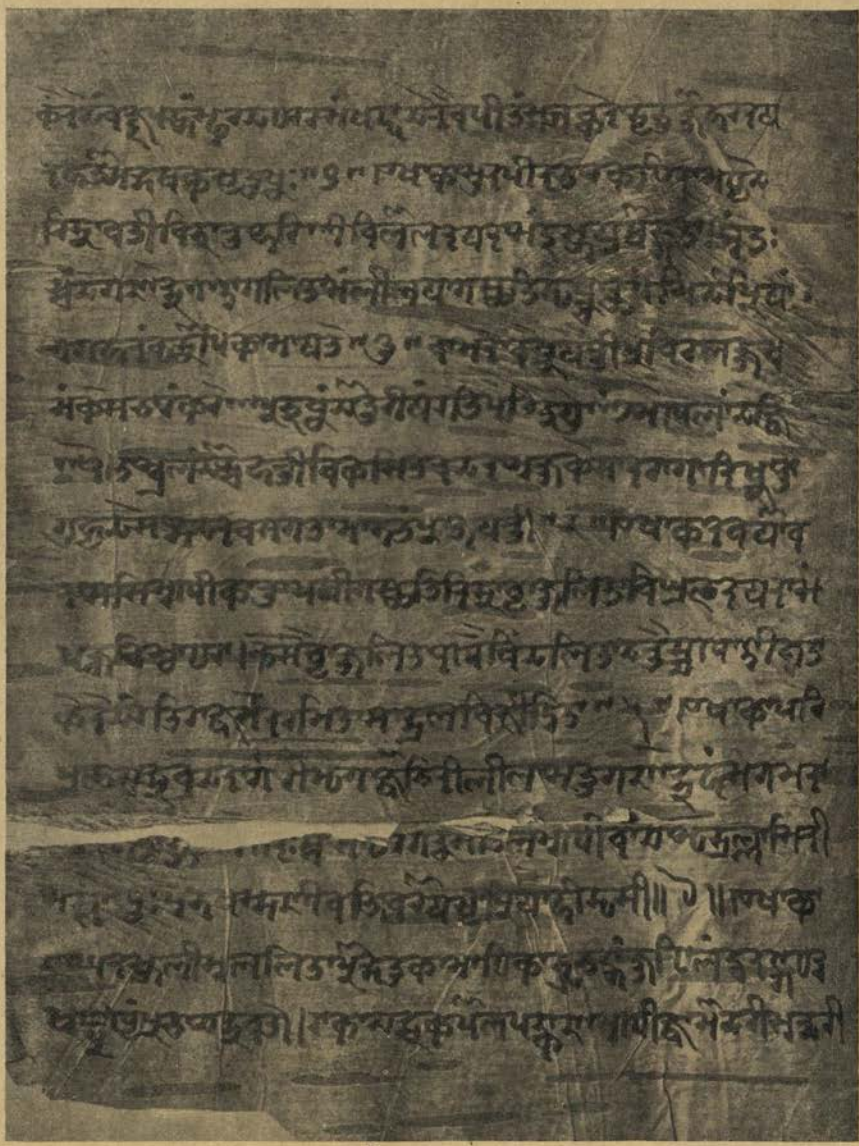
Who is this lovely one advancing along the path, moon-face! in the bloom of youth,
Bewildered with sleep, her eye rolling, her lower lip like a ripe *bimba* fruit,
Bewildered by her [disordered] locks, scratched by finger-nails, and torn to pieces by teeth?
How is this? By a demon in love has she, imitating tiger-sport, been beloved!

Notes. 1. The meter is *śārdūlavikrīḍita*. Note the pun possibly implied in *śārdūlavikrīḍitā*, line 4. 2. I resolve as *kāntā āpathī*. Compare the Vedic *āpathyo* (*RV*, 1.64.11), which evidently means, as Geldner (*Der Rig-Veda in Auswahl, Stuttgart*, 1909, vol. 1, p. 23) says, 'auf der Strasse fahrend' (cf. also Bezzenberger, in *Γέρας, Abhandlungen zur idg. Sprachgeschichte Aug Fick . . . gewidmet*, Göttingen, 1903, p. 175–176), a connotation which is also supported by Sāyaṇa's commentary *ad. loc.* Or perhaps we should read *kāntā pathī*, with *pathī* as fem. nom. sing. of **patha* (**pathi*), with which compare the epithets of the Maruts—*āpathi, vipathi, antaspatha, anupatha, RV*, 5.52.10; yet note *tripathā*. 3. The manuscript reads *viṇḍalitā*. 4. References to scratching and biting, as concomitants of indulgence in *rati*, are found throughout Sanskrit erotic literature For *nakhacchedya* (scratching with the nails), see Schmidt, p. 478–496, and for *daśanacchedya* (biting with the teeth), *ibid.*, p. 496–508 Is there not also in *khaṇḍīkṛtā* a possible punning allusion to the *khaṇḍābhraka* ('broken-cloud') bite on the breast, in the form of a circle, with uneven indentures from the varying size of the teeth (Schmidt, p. 504)? The reference to his daughter's disheveled appearance, as being due to the scratches and lacerations, may have been responsible for that lady's anger and her consequent curse of Mayūra (see Introd., p. 25). And in this connection it may be added that the obscene puns in stanza 3 would probably not tend to lessen her displeasure.

6

eṣā[1] kā paripūrṇacandravadanā gāurīmṛgā[2] kṣobhinī[3]
līlāmattagajendrahaṃsagamanā[4] . . . . . e . .[5]
n[i[6]]ḥśvāsādharagandhaśītalamukhī vācā mṛdūllāsinī
sa ślāghyaḥ puruṣas sa jīvati[7] varo yasya priyā hī "dṛśī

Who is this frantic tigress, with a face like the full moon,
With the gait of the *haṃsa*, or of the lordly rutting elephant in wantonness . . . . . ,



A LEAF OF THE BIRCH-BARK MANUSCRIPT CONTAINING THE MAYŪRĀṢṬAKA

(THIS LEAF CONTAINS PART OF STANZA 2, STANZAS 3-6, AND PART OF STANZA 7. SEE PAGE 69.)

With her face cooled by the perfume of her sighing lower lip,
and gently mirthful in her speech?
That man is to be envied, that lover [really] lives, who has such
a one as his beloved.

Notes. 1. The meter is *śārdūlavikrīḍita*. 2. I take *gaurīmṛgā* to mean 'beast of Gaurī' (with a pun on *mṛgā* [cf. above, stanza 2, note 3] as the sort of girl the heroine is), and the beast of Gaurī (in her incarnation as Durgā) is the tiger. As Pārvatī also, Gaurī's vehicle is the tiger; cf. Moor, *Hindu Pantheon*, London, 1810, plates 20, 21, 24. My interpretation as 'tigress' seems also to be strengthened by the allusion to 'tiger-sport' in the last line of the preceding stanza. 3. The word *kṣobhinī* is *not* recorded in the lexicons except, with lingual nasal, as the name *kṣobhiṇī* of a certain *śruti* in *Saṃgītasārasaṃgraha*, 23 (cf. St. Petersburg *Wörterbuch*, abridged ed., s.v. *kṣobhiṇī*); it is here probably best regarded as the feminine of *kṣobhaṇa* or of **kṣobhin*. 4. In *Manu*, 3. 10 (*haṃsavāraṇagāminīm*), the gaits of the *haṃsa* and of the elephant are mentioned as among the desirable graces of women. 5. Seven syllables are needed to fill out this *pāda*. 6. The manuscript is broken here, but part of a vertical stroke can be seen, and the restoration of an *i* seems certain. 7. The manuscript reads *jīvatiḥ*. For the sentiment expressed in *jīvati* compare the well-known line of Catullus (5. 1), *Vivamus, mea Lesbia, atque amemus*.

7

eṣā[1] kā jaghanasthalī sulalitā[2] pronmattakāmādhikā
bhrūbhaṅgaṃ kuṭilaṃ tv anaṅgadhanuṣaḥ[3] prakhyaṃ prabhā-
candravat[4]
rākācandrakapolapaṅkajamukhī kṣāmodarī sundarī
vīṇīdaṇḍam[5] idaṃ vibhāti tulitaṃ[6] veladbhujaṃ[7] gacchati

Who is this lovely one that goes, with rounded hips, with an
excess of ecstatic love—
Her curving frown like the bow of the Bodiless (Kāma), and
like the moon in splendor—
With cheeks like the full moon, and a lotuslike face, and she
[herself] slender-waisted and beautiful?
This neck of her lute seems like a raised quivering arm.

Notes. 1. The meter is *śārdūlavikrīḍita*. 2. *Lalita* is one of the stock terms used to define the graces of the heroine; cf. *Daśarūpa*, tr. Haas, 2. 68, 'Lolling (*lalita*) is a graceful pose of one of fair form.' 3. In the ligature here transliterated by *ḥp*, I have taken the first element

to be the sign for the *upadhmānīya*, or surd labial spirant; cf. Whitney, *Skt. Grammar*, 69, 170 d, 171 c. In Prof. Barret's transliteration of the Pāippalāda Manuscript this same ligature is transcribed by *ṣp* (cf *JAOS*, vol. 26, 2d part, New Haven, 1906 p. 213 foot, *devaṣ pitaro*, and *vaṣ pari-*, with the Pāippalāda facsimiles, folio 4b, lines 11 and 12), though Prof. Barret says (see above, st. 2, n. 5) that it does not exactly represent *sp*. 4. The accusatives in line 2 are hard to explain, unless they may possibly comprise an extension of the simple adverbial accusative, on which see Carl Gaedicke, *Der Accusativ im Veda*, Breslau, 1880, p. 171–175 215–233. Or perhaps *bhrūbhaṅgaṃ* is to be regarded as neuter (cf note on *bhuja* below), though it is not found as neuter elsewhere. If it is neuter, it probably becomes the subject of an *asti* understood. 5. The form *vīṇīdaṇḍa* is not given in the lexicons; the regular spelling is *vīṇādaṇḍa*, though the word is given only by the lexicographers, and is not found in the literature. 6. In *tulitaṃ*, the manuscript shows only the upper part of the *i*, the vertical stroke being missing. 7. *Bhuja* is not found as neuter elsewhere, but for neuters of this class of compounds (including *vīṇīdaṇḍam*), see Wackernagel, *Altindische Grammatik*, Göttingen, 1905, II. 1. 15 b (p. 39); and on the interchange of masculine and neuter (cf. *daṇḍaḥ* and *daṇḍam*), see Delbrück, *Vgl. Synt. der idg. Sprachen*, Strassburg, 1893, 1. 37 (p. 130).

8

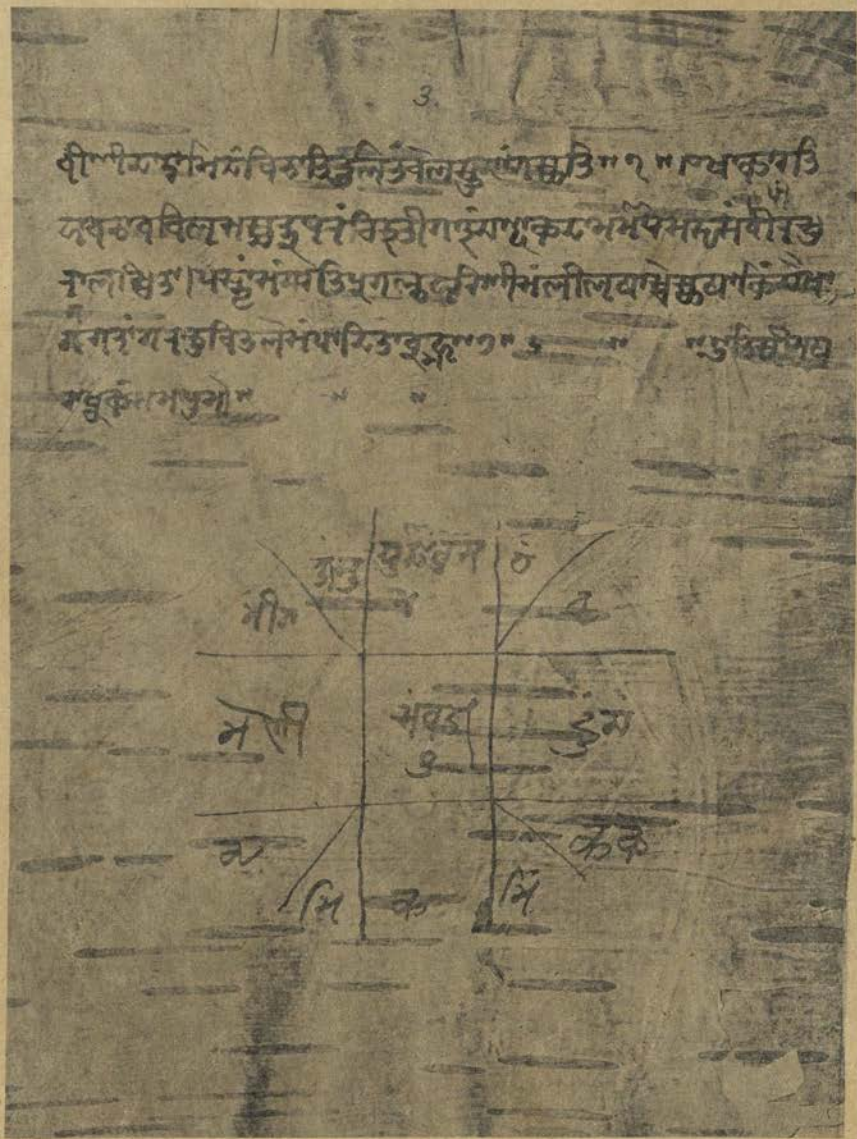
eṣā[1] kā ratihāvabhāva[2]vilasaccandrānanaṃ bibhratī
gātraṃ caṇpakadāmagāurasadṛśaṃ[3] pīnastanālambitā
padbhyāṃ saṃcaratī pragalbha[4]hariṇī saṃlīlayā svecchayā
kim cāiṣā gaganāṃganā bhuvitale saṃpāditā brahmaṇā

iti śrīmayūrāṣṭakaṃ samāptam

Who is this with her moonlike face shining through her ‹incitement to› and her ‹state of› amorousness,
Drooping from [the weight of] her full-rounded breasts, with a body like the yellowness of a garland of champaka flowers,
A wanton 'gazelle,' going on two feet, in dalliance as she feels?
Surely this is a celestial nymph, produced on earth by Brahmā.

Here ends the illustrious *Mayūrāṣṭaka*.

Notes. 1. The meter is *śārdūlavikrīḍita*. 2. I have rendered *bhāva* in two ways, 'incitement to' and 'state of.' 3. The manuscript reads *māurasadṛśaṃ*, which is unintelligible. I have emended to *gāurasadṛśaṃ*, at the suggestion of my friend, Dr. C. J. Ogden, who referred me to the compounds *kanakacampakadāmagāurīṃ* (Bilhaṇa's *Cāurapañcāśikā*, v. 1),



A LEAF OF THE BIRCH-BARK MANUSCRIPT CONTAINING THE MAYŪRĀṢṬAKA

(THIS LEAF CONTAINS PART OF STANZA 7, STANZA 8, AND THE COLOPHON. SEE PAGE 69.)

and *campakalāmagāurī* (cf. *Mahābhārata*, 15.25.13). 4. *Pragalbhā* is another of the stock terms (cf. *līlā*, 1 a, and *lalita*, 7 a) defined in Hindu rhetorical treatises; it is translated 'experienced' by Haas, in his translation of the *Daśarūpa*, 2.29. For *pragalbhā* as a type of heroine, cf. Schmidt, p. 264–266.

THE SURYASATAKA OF MAYURA

INTRODUCTION

ANALYSIS OF THE SŪRYAŚATAKA

Order of the Stanzas

As has been pointed out in the General Introduction, the *Sūryaśataka* comprises 101 stanzas. But the order of the stanzas is not the same in all of the editions. In the preparation of my translation, I have used five editions, and have adopted as the norm the second edition of Durgāprasād and Parab, in the Kāvya-mālā Series, Bombay, 1900. The other four are: (a) the edition included in John Haeberlin's *Kāvya-sangraha,* p. 197–216, Calcutta, 1847; (b) the anonymous edition, probably edited by its publisher,[1] in the library of the India Office, Calcutta, 1874; (c) the edition included in Jīvānanda Vidyāsāgara's *Kāvya-saṃgrahaḥ,* Calcutta, 1886; and (d) the partial edition, comprising stanzas 1–75 inclusive, published in the *Vidyodaya,* or *Sanskrit Critical Journal,* vol. 25, June–September, Calcutta, 1896. In these four last-named editions, I have noted the following departures from the order of the stanzas as given in the edition of Durgāprasād and Parab:—

Jīvānanda's edition publishes stanzas 24–30 of Parab's edition in the following order: 24, 25, 29, 26, 27, 28, 30.

Jīvānanda, Haeberlin, the *Vidyodaya,* and the anonymous edition in the library of the India Office present the following order of stanzas 61–70 of Parab's edition: 61, 62, 68, 63, 64, 66, 67, 69, 65, 70.

Form of the Stanzas

Each stanza is in the form of an *āśis,* or 'benediction,' invoking the aid, protection or blessing of Sūrya, or of his rays, his horses,

[1] See below, p. 104.

his chariot, his charioteer, or his disk, upon an unnamed plural 'you,' who, according to Jagannātha's commentary on the *Sūryaśataka*, were the poet's relatives.[1] The only stanza that omits the 'you' is the 44th, where the benediction reads: 'May the horses of Patańga (Sūrya) protect the worlds!'

The favorite request is for protection, which is invoked in 30 stanzas, viz. 3, 16, 19, 29, 30, 37, 44, 46, 50, 53, 57, 58, 59, 61, 65, 69, 71, 75, 80, 81, 82, 83, 84, 85, 88, 91, 92, 96, 97, 99. Deliverance from sin is invoked in 17 stanzas, viz. 6, 10, 11, 21, 27, 35, 36, 39, 47, 48, 51, 56, 63, 64, 67, 68, 74; prosperity, in 15 stanzas, viz. 2, 4, 25, 40, 42, 66, 72, 73, 79, 86, 87, 89, 90, 93, 94; happiness, in 7 stanzas, viz. 8, 15, 18, 41, 49, 55, 62; joy, in 6 stanzas, viz. 9, 23, 26, 34, 70, 78; removal of all troubles, misfortunes and distresses, in 11 stanzas, viz. 5, 7, 14, 17, 22, 31, 32, 45, 54, 60, 98; bestowal of blessings, wealth, welfare, and the satisfaction of desires and requests, in 11 stanzas, viz. 1, 12, 13, 20, 24, 28, 33, 43, 52, 95, 100; cessation of rebirths, in stanzas 38 and 77; and purification, in stanza 76.

The *āśis* is regularly expressed by the precative, or by the imperative, and it is perhaps worthy of note that the imperative in *-tāt*[2] occurs 21 times, the list being given below (p. 96), under the *Grammatica Notabiliora*.

Subject-matter

In general, the subject-matter of the *Sūryaśataka* is the praise of Sūrya, but the following subdivisions of the main theme, presumably based on manuscript authority, are indicated in some of the editions and are referred to, in a general way, in Jagannātha's commentary[3] Stanzas 1–43 are devoted especially to the de-

[1] See above, p. 32.

[2] For the imperative in *-tāt*, see Whitney, *Sanskrit Grammar*, 570–571. Whitney there states that the formation is not rare in the early language, but is rather uncommon in the later period, only one example being quotable from the *Mahābhārata*, and one from the *Rāmāyaṇa*. He also says that no instance of its use with benedictive implication, as prescribed by the native grammarians, is quotable.

[3] See above, p. 32.

scription and praise of Sūrya's rays; stanzas 44–49, to the horses that draw his chariot; stanzas 50–61, to Aruṇa, his charioteer; stanzas 62–72, to the chariot itself; and stanzas 73–80, to the solar disk. The remaining stanzas are miscellaneous in character. In some of them (viz. 91, 92 and 93), Sūrya is compared to Śiva, Viṣṇu, and Brahmā respectively, and in stanza 88 he is shown to be superior to those divinities in the matter of conferring blessings upon the universe. Stanzas 85, 95 and 96 picture conditions on the earth when Sūrya is absent at night, and stanza 87 gives the opposite picture, describing how all nature moves smoothly in its accustomed channels as long as Sūrya continues to shine. In stanza 94 is attested Sūrya's universal supremacy, in 99, he is identified with the principal gods of the Hindu panthcon; and stanza 100 states the incomprehensibility of his nature.

Among the ideas that a perusal of the *Sūryaśataka* conveys with more or less emphasis to the reader, may be mentioned the following: Sūrya is a reservoir of water which is drawn up from the earth and afterwards poured down again in the form of rain (stanzas 9, 14, 30, 73, 91, 93); emancipation from rebirth may be obtained through Sūrya (stanzas 9, 10, 11, 29, 73, 80, 86, 89); Sūrya drives away sin (cf. above, p. 84, where the *āśis* is discussed); Sūrya is the life of the world and the benefactor of the universe (stanzas 50, 77, 80, 87, 88, 97, 100); the nature of Sūrya is incomprehensible, except to *yogins* (stanzas 29, 65, 100); Sūrya is responsible for his acts to no one except himself (stanzas 6, 19, 84, 97); he is identical with the Vedas (stanza 89); his twelve personalities will eventually destroy the worlds (stanza 94).

Of passing interest, too, is the 6th stanza, in which Sūrya is said to cure what are apparently the symptoms of leprosy; also stanza 13, which is a kind of play on the numerals from 1 to 10; stanza 38, showing the unusual doubling of a series of syllables at the beginning and end of each *pāda*; and stanza 50, which contains a rather elaborate simile drawn from the realm of the drama.

Mythological Allusions

The *Sūryaśataka* is replete with mythological allusions drawn from the whole range of Hindu mythology. Among them—to name only a few—are included references to the churning of the ocean, and to all the objects produced by the churning; to Brahmā's birth from the lotus of Viṣṇu's navel; to the mundane egg, Viṣṇu's 'three steps,' and Garuḍa's enmity to the snakes; to Mts. Meru, Asta, Lokāloka and Kāilāsa; to Kṛṣṇa's conquering of the Kāliya snake, and the slaying of Tāraka by Kārttikeya; to the Āurva fire, Nārada and the other sages, Aruṇa's mutilated condition, the semi-divine beings, and so on. The wide range and great number of these allusions make it very evident that Mayūra—as Sarasvatī said in the Jaina tale—was well versed in the *śāstras*.[1]

Most of the mythological allusions may be readily traced to their source in the Vedas, Epics and Purāṇas. In most cases I have given such sources in the notes to the stanzas, omitting, however, reference to some of the better-known legends, and indicating the few instances where I have been unable to trace an anecdote to its starting-place in *śruti* or *śāstra*.

In the matter of the references to Sūrya, it seems almost certain that Mayūra must have been familiar with the hymns to Sūrya, or with the accounts of that god, found in the *Mahābhārata*,[2] in the *Mārkaṇḍeya Purāṇa*,[3] and in the *Viṣṇu Purāṇa*,[4] for so many of the things that are there said about Sūrya find their echo in the stanzas of the *Sūryaśataka*. The author, however, by no means confined himself to these hymns and accounts, for the reader will find scattered through the notes references to other Sanskrit works, including other Purāṇas, the *Rāmāyaṇa*, the Vedas, the *Sūrya Upaniṣad*, etc.

[1] See above, p. 22.

[2] *Mahābhārata*, 3. 3. 15–79.

[3] *Mārkaṇḍeya Purāṇa*, 107–110; cf. Pargiter's translation, p. 572–587.

[4] *Viṣṇu Purāṇa*, 2. 8–11; cf. Wilson's translation, vol. 2, p. 237–298.

Epithets of Sūrya

In every stanza save one[1] of the *Sūryaśataka,* Sūrya is mentioned under some one of his many epithets. These epithets are most frequently descriptive of the beauty or power of his rays, or of his ability to bring heat and the daylight; less often, they refer to his function as stimulator and maintainer of the universe, to his ruddy color, his seven steeds, his overlordship of the planets, etc. I append a full list, as follows, including adjectives derived from the epithets proper.

Epithets of Sūrya containing reference to his rays. *Caṇḍārcis* (40), *Caṇḍāṃśu* (78), *Caṇḍabhānu* (79), *Caṇḍarocis* (12), *Tigmarocis* (4), *Tigmabhānu* (18), *Tīvrabhānu* (5, 11, 69), *Tīkṣṇatviṣ* (26), *Tīkṣṇabhānu* (42), *Gharmāṃśu* (6), *Gharmatviṣ* (15), *Kharāṃśu* (8, 41), *Uṣṇatviṣ* (23), *Taptāṃśu* (82), *Ahimāṃśu* (37), *Ahimaruci* (71), *Aśiśiramahas* (43), *Aśiśirakiraṇa* (72), *Śītetarāṃśu* (56), which all mean 'Hot-rayed One.' To this group may be added *Dīptāṃśu* (9, 75, 94), which means 'Flashing-rayed One.'

In close relationship to the above are *Aṃśumat* (67, 90), which signifies 'Ray-possessor'; *Sahasratviṣ* (17), *Daśaśataruci* (52), *Daśaśatābhīṣu* (100), all meaning 'Thousand-rayed'; *Bhāsām Īśa* (73), 'Lord of Rays'; and *Arciṣām Ākara* (93), 'Mine of Rays.'

Epithets of Sūrya as the maker of day. *Dinakara* (10), *Dinakṛt* (70, 89), *Divasakṛt* (36), which mean 'Maker of Day'; *Divasasyāikahetu* (95), meaning 'Sole Cause of Day'; *Dinapati* (20, 22, 38), *Divasapati* (57, 66), *Ahnāṃ Pati* (92), *Aharpati* (25), signifying 'Lord of Day'; and *Hetur Ahnām* (97), 'Cause of Days.'

Epithets of Sūrya as the bringer of heat and light. *Arka* (28, 30, 31, 34, 35, 49, 83, 85, 86), the adjectives *Tāpana* (19) and *Tāpanī* (47), which signify 'Shining One' or 'Heater'; *Bhāskara* (2), and the adjective *Vāibhākarī* (33), meaning 'Maker of Light' or 'Maker of Splendor'; *Dhāmādhipa* (54), 'Lord of

[1] In stanza 51, Aruṇa, Sūrya's charioteer, takes the place of his master.

Light'; *Bhāsvat* (21, 60, 63, 88), 'Possessor of Light'; *Bhānu* (13), and the adjective *Bhānavīya*, 'Splendor'; and *Timiraripu* (16), 'Foe of Darkness.'

Epithets of Sūrya as the maintainer and stimulator of the universe. These include only *Savitar* (27, 29, 62), and the adjective *Sāvitra* (64), signifying 'Stimulator' or 'Vivifier'; and *Pūṣan* (53, 58, 61, 74), meaning 'Prosperer.'

Miscellaneous epithets of Sūrya. *Bradhna* (3, 24, 32, 46, 65, 80), signifying, perhaps, 'Ruddy' or 'Yellowish'; *Pataṅga* (23), and the adjective *Pātaṅga* (44), perhaps from roots *pat* and *gam*, meaning 'He who goes flying'; *Ravi* (59, 68, 77, 81, 96), possibly signifying 'Ruddy One'; *Mārtaṇḍa* (14) and the adjective *Mārtaṇḍīya* (76), said to be from *māritam aṇḍam*, 'destroyed egg' (cf. *Sūryaśataka*, stanza 14, note 2); *Ina* (97), and the adjective *Āinī* (39), signifying 'Master' or 'Mighty'; *Grahagrāmaṇī* (98), 'Lord of the Planets'; *Eka* (99), 'the One'; *Saptasapti* (45), 'Possessor of Seven Steeds'; *Asamahari* (48), 'Possessor of Matchless Steeds'; the adjective *Hāridaśva* (7), 'Possessor of Tawny Steeds'; *Aryaman* (63, 84), seemingly connected with *arya*, 'Favorable' or 'Master'; *Āditya* (90), 'Son of Aditi'; and last, *Sūrya* (50, 87, 89, 91, 99, 101), and the adjective *Sāura* (55).

Of the hundred and eight names of Sūrya given in the *Mahābhārata* (3. 3. 16–28), only the following eight appear in the stanzas of the *Sūryaśataka*: *Sūrya, Aryaman, Pūṣan, Arka, Savitar, Ravi, Dīptāṃśu* and *Bhānu*. But of the list, containing seventy-two names of Sūrya, given by Hemacandra in his *Abhidhānacintāmaṇi* (95–98),[1] 20 can be paralleled in Mayūra's poem; viz. *Āditya, Savitar, Aryaman, Kharāṃśu, Ravi, Mārtaṇḍa, Bhānu, Sūrya, Arka, Pūṣan, Pataṅga, Tāpana, Bradhna, Saptasapti, Dinakara, Vibhākara, Bhāskara, Ina, Hariḍaśva* and *Bhāsvat*.

[1] Edited by Śivadatta and Parab, in part 3, no. 6, of their *Abhidhāna-Saṅgraha*, Bombay, 1896. In this connection, see also J. Burgess, *Miscellanea*, in *IA*, 33, p. 63, where a long list of Sūrya's names has been collected, including those found in the *Mahābhārata* (3. 3. 16–28) and those in the *Abhidhānacintāmaṇi*.

STYLE

The *rīti*, or 'style,' of the *Sūryaśataka* is the *Gāuḍī*, which is characterized by strength (*ojas*) and grace (*kānti*), and abounds in compounds and alliteration (*anuprāsa*).[1] A perusal of the poem shows that it meets these required conditions. The compounds are evident to even the casual observer, and that the language is vigorous, and yet at the same time graceful, no careful student will deny. A list of the more noteworthy cases of alliteration is given in one of the following paragraphs (p. 91). Furthermore, according to Daṇḍin,[2] the *Gāuḍī* style is apt to affect obscure words that need to be explained etymologically, as e. g. *abjinnan* 'water-born,' meaning 'lotus.' The *Sūryaśataka* contains many such words; compare, e. g., the epithets of Sūrya, *ahimāṃśu* (stanza 37), *aśiśiramahas* (stanza 43), *ahimaruci* (71), and *aśiśirakiraṇa* (72), which all mean 'he whose ray is not cold'; see also *ambhoruha* (3), 'water-growing,' for 'lotus'; *viṣadhara* (47), 'poison-bearer,' for 'snake'; *hemādri* (49), 'golden mountain,' for 'Mt. Meru'; *pathyetarāṇi* (60), 'things other than wholesome,' for 'troubles'; *kṣmābhṛtaḥ* (87), 'earth-bearers,' for 'mountains'; and so on—very many instances might be given. Still another characteristic of this *rīti* is the running together of harsh-sounding syllables,[3] and illustrations of this are seen in *Sūryaśataka*, stanzas 6 and 98. Besides, the *Sāhityadarpaṇa*[4] says that the *Gāuḍī* style is *āḍambara*, 'resonant arrangement (of words),' as though it were, as Regnaud puts it,[5] 'le tambour [*āḍambara*] de la poésie,' and this quality of it is exemplified in stanzas 33, 36 and 70 of the *Sūryaśataka*, where there is a noticeable prevalence of *bh*, *dy* and *nd* sounds respectively.

[1] For these characteristics of the *Gāuḍī* style, see P. Regnaud, *Rhétorique Sanskrite*, p. 253–255, Paris, 1884; also L. H. Gray, *Vāsavadattā*, introd., p. 16, and the references cited there.

[2] Daṇḍin's *Kāvyādarśa* (ed. O Böhtlingk, Leipzig, 1890), 1. 46.

[3] See *Kāvyādarśa*, 1. 72.

[4] See *Sāhityadarpaṇa* (ed. Jīvānanda Vidyāsāgara, Calcutta, 1895), 9. 627.

[5] Regnaud, *Rhétorique Sanskrite*, p. 255.

Rhetorical Devices

In addition to the *āśis* or 'benediction,' already mentioned as a characteristic of each stanza,[1] I have noted in the *Sūryaśataka* instances of the following figures or devices.

First, the *rūpaka*. This is among the most elementary and oldest devices, and is of more or less frequent occurrence in most of the so-called classical Sanskrit works.[2] It corresponds most nearly to our 'metaphor.' As examples of one of the most common types, there may be cited from the *Sūryaśataka* such compounds as *īkṣaṇakamalavanaṃ* (stanza 58), 'the lotus-cluster of thine eyes'; *khuramusalāḥ* (stanza 61), 'with club-like hoofs'; *dhūḥstambhe* (stanza 67), 'pillar-shaped axle-pin'; *bahulatamatamaḥpaṅka* (stanza 79), 'very thick pitchy darkness.'

Another elementary device is the *dīpaka*, or 'illuminator,' which is said to exist when one noun is found as subject, or object, etc., of many verbs, or when one verb is connected with many nouns in the same case or construction.[3] As examples from the *Sūryaśataka*, take stanza 37, where 'the dawn-splendor of the Hot-rayed (Sūrya) . . . is inferred to be near, because of the drying up of the moonstones, the dimness of the stars, . . . and the withering of the plants'; or stanza 81, where 'Ravi (Sūrya) is praised by the Siddhas, . . . by the gods, . . . by the Cāraṇas, . . . by the Gandharvas, . . . by the Serpents, . . . by the Yātudhānas, . . . by the Sādhyas, . . . by the Ṛṣis, . . . and by the emancipated.'

The *śleṣa*, 'pun' or 'paronomasia,' is of very frequent occurrence in the *Sūryaśataka*.[4] In some stanzas only a single word

[1] See above, p. 83. For a definition of the *āśis*, see *Kāvyādarśa*, 2. 357.

[2] Johannes Nobel, *Beiträge zur älteren Geschichte des Alaṃkāraśāstra* (Berlin, 1911), p. 9, groups the *rūpaka*, *dīpaka*, *yamaka* and *upamā* as among the earliest devices. See also *Kāvyaprakāśa*, 10. 6 (92–93), or in the edition of Jhalakīkara, p. 718.

[3] See Nobel, as cited in preceding note; and *Kāvyaprakāśa*, 10. 15 (103), or in the edition of Jhalakīkara, p. 775.

[4] On the *śleṣa*, see *Kāvyaprakāśa*, 9. 4 (84), or Jhalakīkara's edition, p. 615; *Kāvyādarśa*, 2. 310 and 2. 363; Vāmana's *Kāvyālaṃkārasūtrāṇi* (ed. Durgāprasād and Parab, Bombay, 1889), 3. 2. 4; and references cited by Gray, *Vāsavadattā*, introd., p. 17. For Vāmana's date (eighth or ninth century A.D.), see G. A. Jacob, *Notes on Alaṅkāra Literature*, in *JRAS*, new series, vol. 29 (1897), p. 288.

may be found capable of a double rendering; in others, a number of words, and occasionally practically the whole stanza may be translated in two ways.' The more noteworthy instances in the *Sūryaśataka* of this form of rhetorical embellishment occur in stanzas 4, 9, 10, 15, 18, 20, 24, 25, 28, 32, 35, 42, 47, 52, 53, 64, 68, 72, 79, 92, 93. In my translation of the *śleṣas*, the two English words that translate a single Sanskrit word are indicated by their inclusion between the symbols < >; and if a second Sanskrit word in the same *pāda* is also capable of a double rendering, the two English words by which it is translated are inclosed by the same symbol doubled, viz. « »; similarly, « » is indicative of a third *śleṣa*, «« »» of a fourth, and so on. As an example of *śleṣa*, the following may be cited from stanza 25 of the *Sūryaśataka*:—

'The light of the Lord of Day also <scornfully> «eclipses [the brilliance of] fire» and the «glittering splendor of the moonstone»,
Whereas Guha <in sport> «rides on a peacock» «which is resplendent with the flashing tips of the eyes in its tail».'

Here the Sanskrit word *līlayā* is rendered by <scornfully> and <in sport>; *kurvāṇo . . . adhaḥ śikhinam* by «eclipses fire» and «rides on a peacock»; and *lasaccandrakāntāvabhāsam* by «glittering splendor of the moonstone» and «which is resplendent with the flashing tips of the eyes in its tail».

The *anuprāsa*,[1] 'alliteration,' is also of common occurrence in the *Sūryaśataka*. See especially stanza 6, where the letter *gh* occurs 23 times, and stanzas 12 (*c*, 26 times), 33 (*bh*, 29 times), 36 (*dy*, 20 times), 94 (*d*, 25 times, and *ś*, 27 times), and 98 (*g*, 25 times).

Closely connected with *anuprāsa* is *yamaka*,[2] 'assonance,' described by Dr. Gray as 'repetition' or 'chiming.' It consists in

[1] For *anuprāsa*, cf. *Kāvyaprakāśa*, 9.2 (78), or p. 597–599 of Jhalakīkara's edition; *Kāvyādarśa*, 1.55–59; *Kāvyālaṃkārasūtrāṇi*, 4.1.8; and the references cited by Gray, *Vāsavadattā*, introd., p. 23.

[2] For *yamaka*, see *Kāvyaprakāśa*, 9.3 (82), or p. 605 of Jhalakīkara's edition; *Kāvyādarśa*, 1.61; *Kāvyālaṃkārasūtrāṇi*, 4.1.1; and the references cited by Gray, *Vāsavadattā*, introd., p. 20.

placing in juxtaposition words or syllables similar in sound but different in meaning. Scarcely a stanza of the *Sūryaśataka* but has instances of the occurrence of this form of literary adornment. For example, see stanza 71:—

cakrī cakrārapaṅktiṃ harir api ca hariṃ dhūrjaṭir dhūrdhvayāntāṃ
akṣaṃ nakṣatranātho 'ruṇam api varuṇaḥ kūbarāgraṃ kuberaḥ

As other good examples, stanzas 81 and 94 may be cited; and note especially also the exaggerated *yamaka* in stanza 38, where the first two and the last three syllables of each *pāda* are repeated.

Another device that is far from uncommon in this poem of Mayūra is *utprekṣā*,[1] 'poetic fancy'—the imagining of one object in the guise of another. It is usually indicated by the presence, in the text, of an *iva*, 'as if.' Without attempting to make an exhaustive list, I have noted examples of *utprekṣā* in stanzas 1, 2, 3, 5, 14, 15, 16, 22, 24, 25, 42, 49, 52, 54, 55, 63, 68, 72, 74, 79. An instance may be cited from stanza 5, as follows:—

pakṣacchedavraṇāsṛksruta iva dṛṣado darśayan prātaradrer

'causing the rocks of the Dawn Mountain to appear as if streaming with blood from the wounds [caused by] the cutting off of its wings.'

Here the streaming red light of dawn, flooding the sides of Mt. Meru, is imagined to be the blood of the wound resulting from Indra's amputation of the wings of the mountain.

The figure called *vyatireka*,[2] 'contrast' or 'distinction'—the placing of two objects in antithesis and the noting of the difference between them—is found in stanzas 21 and 23 of the *Sūryaśataka*, and there is also an implied *vyatireka* in stanza 43. Daṇḍin, in the *Kāvyādarśa* (2. 180), defines *vyatireka* as follows:—

śabdopātte pratīte vā sādṛśye vastunor dvayoḥ
tatra yad bhedakathanaṃ vyatirekaḥ sa kathyate

[1] On *utprekṣā*, see *Kāvyaprakāśa*, 10. 4 (91), or edition of Jhalakīkara, p. 707–712; *Kāvyādarśa*, 2. 221–234; *Kāvyālaṃkārasūtrāṇi*, 4. 3. 32. Other authorities are cited by Gray, *Vāsavadattā*, introd., p. 19.

[2] For comment on and definition of *vyatireka*, cf. Ānandavardhana's *Dhvanyāloka*, 2. 23–24 (ed. Durgāprasād and Parab, p. 91–92, Bombay, 1891); Jacobi's translation of the *Dhvanyāloka*, in *ZDMG*, 56. 613–614; *Kāvyādarśa*, 2. 180; *Kāvyālaṃkārasūtrāṇi*, 4 3. 22; *Kāvyaprakāśa*, 10. 17 (104), or ed. of Jhalakīkara, p. 783.

This Böhtlingk, in his edition of the *Kāvyādarśa* (Leipzig, 1890), renders as: 'Wenn bei der ausgesprochenen oder bekannten Gleichheit zweier Dinge ihr Unterschied angegeben wird, so nennt man dieses Vyatireka.' In stanza 21 of the *Sūryaśataka,* Sūrya, as the eye of the world, is placed in antithesis to an ordinary eye, and stanza 23 notes the distinction between a lamp-wick and Sūrya's splendor. In stanza 43, there is drawn, by implication, a distinction between the goddess Śrī and the *śrī* (splendor) of Sūrya.

There are also found in the *Sūryaśataka* examples of the figure *virodha,*[1] 'apparent contradiction,' which consists in representing as antithetical objects which are really not so. The incongruity is often merely verbal, depending at times on a *śleṣa.* The presence of the figure is often denoted by *api,* 'although.' As an example, see *Sūryaśataka,* stanza 80, where the disk of Sūrya is placed in antithesis to the eye of Śiva:—

cakṣur dakṣadviṣo yan na tu dahati puraḥ pūrayaty eva kāmaṃ

'[Sūrya's disk], which, [although it is] the eye of (Śiva), Foe of Dakṣa, does not burn ‹ Kāma › [standing] before [it], but verily fulfils ‹ desire ›.'

Other examples of *virodha* occur in this same stanza 80, and also in stanza 86. See the notes to those two stanzas.

So far as I have noted, only a single instance of the *kākākṣigolakanyāya,* or 'maxim of the crow's eyeball,' occurs in the *Sūryaśataka*—in stanza 57. This figure, to quote Apte,[2] 'takes its origin from the supposition that the crow has but one eye, and that it can move it, as occasion requires, from the socket on one side into that of the other.' It consists in allowing a word which appears but once in a clause or sentence to be translated twice—both times with the same meaning. It is thus different from the *śleṣa,* where the word that is rendered twice always has two different meanings. In stanza 57 of the *Sūryaśataka,*

[1] On the *virodha,* see *Kāvyaprakāśa,* 10. 23 (109–110), or ed. of Jhalakīkara, p. 807–808; *Kāvyādarśa,* 2. 333–339; *Kāvyālamkārasūtrāṇi,* 4. 3. 12; Gray, *Vāsavadattā,* introd., p. 18; Apte, *Skt.-Engl. Dict.* s.v. *virodha.*

[2] Apte, *Skt.-Engl. Dict.* s.v. *nyāya*; a number of the popular maxims, including the *kākākṣigolakanyāya,* are there grouped and explained.

the word *sapta,* 'seven,' though occurring but once, must be rendered twice, first as a modifier of *aśvān,* 'horses,' and again as a modifier of *kakṣāḥ,* 'apartments.'

There is also in the *Sūryaśataka* at least one instance of the rhetorical figure *tulyayogitā,* 'grouping together of similar things,' or, as described by Apte,[1] 'the combination of several objects having the same attribute.' In stanza 94 this figure is exemplified by the phrase *sādridyūrvīnadīśā daśa diśo,* 'the ten quarters, with the mountains, sky, earth and oceans.'

Last, but by no means least, either in interest or importance, among the rhetorical figures which I have noted in the *Sūryaśataka,* is the *upamā,*[2] or 'simile.' It exists in our poem in considerable numbers. Some of the instances, such as the 'drama' simile (stanza 50), the simile of the 'painter's brush' (stanza 26), of the 'antidote' (stanza 31), of the 'garden and trench' (stanza 34), of the 'thirsty man' (stanza 14), are quite elaborate, and are discussed in the notes to the stanzas where they occur. Others, not so elaborate, but still worthy of notice, will be found in stanzas 4, 15, 38, 49, 52, 54, 55, 57, 74, 79, 82. There are, besides, many of minor import which I have not attempted to list.

Before leaving this topic of the rhetorical devices, I would say that I have by no means attempted to give an all-inclusive list of those that grace the stanzas of the *Sūryaśataka,* but have merely appended instances of the occurrence of some of the more familiar ones, or of such as have been pointed out by the commentator, or otherwise called to my attention. I frankly confess that I do not readily recognize many of the more obscure

[1] Apte, *Skt.-Engl. Dict.* s.v. *tulyayogitā.* For other definitions and examples, cf. *Kāvyādarśa,* 2. 330–331; *Sāhityadarpaṇa* (ed. Jīvānanda Vidyāsāgara, Calcutta, 1895), 10. 695; *Kāvyaprakāśa,* 10. 16 (104), or ed. of Jhalakīkara, p. 780; *Kāvyālaṃkārasūtrāṇi,* 4. 3. 26; and especially the admirable monograph of Johannes Nobel, *Beiträge zur älteren Geschichte des Alaṃkāraśāstra,* p. 25–31, Berlin, 1911.

[2] Nobel, *Beiträge* etc., p. 9, states that the *upamā* is one of the oldest rhetorical devices, being mentioned by Bharata, *Nāṭyaśāstra* (16. 41), along with the *dīpaka, rūpaka* and *yamaka*; see also *Kāvyaprakāśa,* 10. 1 (87), or edition of Jhalakīkara, p. 653.

alaṃkāras, and subdivisions of the *alaṃkāras,* that are set forth, with characteristic Hindu fondness for detail, on the pages of the Sanskrit works dealing with this subject. I have not attempted an exhaustive treatment or discussion, because it seems to me that such would fall rather within the province of a specialist in this department of Sanskrit studies.

Vedicisms

Bernheimer, by way of comment on *vibhavatu* (stanza 33), points out that the use of *bhū* in the active, with prefix *vi,* is almost exclusively Vedic.[1]

The combination of final and initial vowels in *caturaṛcāṃ* (stanza 40), instead of the more usual *caturarcāṃ,* is also Vedic,[2] and is doubtless employed to meet the requirements of the meter.

The indeclinable particle *śam,* 'prosperity,' found in stanza 94, is common in the Veda, but rare in the later language.[3]

To these there may also be added the rather extensive use—21 instances—of the imperative in *-tāt.* This has been discussed below among the *Grammatica Notabiliora,*[4] where it is shown that such forms are not of uncommon occurrence in the Vedic literature, though rare in the so-called classical period.

Grammatica Notabiliora

In the notes to each stanza I have called attention to whatever might seem of interest to students of Sanskrit grammar, but for convenience my findings in this line will be grouped together here.

In case-constructions I have noted, as possibly worthy of mention, the instrumental of qualification without preposition, *apaghanāir* and *kaṃdharārdhāir* (stanzas 6 and 48 respectively;

[1] Carlo Bernheimer, *Il Sūryaśatakam di Mayūra,* p. 19, footnote 1, Livorno, 1905. His comment is: 'Si noti l'uso quasi esclusivamente vedico di *bhū* attivo con *vi.*'

[2] See Whitney, *Skt. Grammar,* 127, a.

[3] See Monier-Williams, *Skt.-Engl. Dict.* s.v. *śam.*

[4] See below, p. 96.

cf. *bhayacakitadṛśā* in *Caṇḍīśataka,* stanza 100), the genitive of agent with *gamya* (stanza 23; cf. *Caṇḍīśataka,* stanza 42), the locative (*davīyasi*) to express the limit of motion (stanza 22), the locative (*cakre tṛṣṇāṃ*) to express the object of a feeling (stanza 59), the *avyayībhāva* compound *adhijaladhi* (stanza 88), and the locative absolute with an adverb—usually *yatra*—forming one member (stanzas 20, 76, 83, 85, 88, 95). There is also the accusative *ālīm* (stanza 38), apparently used as a sort of object of the peculiar *ālīḍhapūrvā.*

Among the verb forms may be noted the combination *vitaratitarāṃ* (stanza 28), in which the comparative suffix is added to a personal form of a verb; *śuṣka* (stanza 83), 'dried,' used with the force of a participle; and the imperative in *-tāt.* This last-named form is said by Whitney[1] to be of rather rare occurrence in the later language, but there are 21 instances of it in the *Sūryaśataka,* and 17 in the *Caṇḍīśataka.* In the *Sūryaśataka* the commonest example is *stāt,* 'may it be,' which occurs in stanzas 5, 16, 21, 27, 35, 51, 70, 78, 87 (v. l. *syāt*), 93. The other cases are: *avatāt* (stanzas 30, 59, 71, 83, 85, 99), *upanayatāt* (stanza 26), *apaharatāt* (stanza 31), *upacinutāt* (stanza 40), *vyasyatāt* (stanza 48), and *punītāt* (stanza 76). There is also the imperative *jahihi* (stanza 59; cf. *Caṇḍīśataka,* stanza 34) with short penult, a form allowed by the grammarians and doubtless used here to fit the meter; and the denominative participles, *vetrāyamāṇāḥ* (stanza 11), *sūtradhārāyamāṇaḥ* (stanza 50), and *padmarāgāyamāṇaḥ* (stanza 56).

To the above list I would add also the double negatives (stanzas 23, 38, 59, 87); the absence of *ya* as correlative to *sa* (stanzas 33 and 98); the absence of *sa* correlative to *ya* (stanza 24; cf. *Caṇḍīśataka,* stanza 9); the adverb *rucimat* (28)—an adverb with suffix *-mat* being, seemingly, a rare occurrence[2]; the long compounds *gadyapadyavyatikaritavacohṛdyam* (36) and *akṣuṇṇahemopalapaṭalam* (44), used as adverbs; the compound *ālīḍhapūrvā* (38), the *-pūrvā* having the force of an adverb;

[1] See Whitney, *Skt. Grammar,* 570, b; and see also p. 84, note 2.
[2] Whitney, *Skt. Grammar,* 1235, e.

and *netrāhīnena* (72), an example of the *śākapārthiva* compound—a species of compound that omits its middle member.

METER

The meter of the *Sūryaśataka* is the *sragdharā*, in which are also composed some of the stanzas of the *Mayūrāṣṭaka* and a number of the anthology stanzas attributed to Mayūra. It consists of 21 syllables, with caesural pauses after every seventh syllable, the scheme being as follows:—

– – – | – ⏑ ⏑ | – || ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ – || – | ⏑ – – – | ⏑ – –

This is not among the most widely-used meters,[1] although employed by Mayūra in the *Sūryaśataka*, and by Bāṇa in the *Caṇḍīśataka*. Kālidāsa has occasional recourse to it, as for example in the *Śakuntalā*, act 1, stanzas 1 and 7, and in the *Mālavikāgnimitra*, act 1, stanza 1, and act 2, stanza 12. Bhartṛhari also employs it 22 times in his three *śatakas*, as noted by Dr. Louis H. Gray, in his article *The Metres of Bhartrihari*, appearing in *JAOS*, vol. 20, first half (1899), p. 157–159.

For comment on, and discussion of the *sragdharā*, see the article *La metrica degli Indi*, parte 2, *La poesia profana*, by A. Ballini, published in Pullé's *Studi Italiani di Filologia Indo-Iranica*, vol. 8, puntata 1 a, 2 a, 3 a, Firenze, 1909, 1910, 1912; especially puntata 3 a, p. 132. See also Piṅgala's *Chandaḥśāstra*, 7. 24 (in the edition by Kedāranātha and Paṇashīkar, Bombay, 1908, in the Kāvyamālā Series), and Albrecht Weber's monograph *Ueber die Metrik der Inder*, published in *Indische Studien*, vol. 8, especially p. 400–401, Berlin, 1863.

In the *Sūryaśataka* I have not noted any metrical irregularities in the text of Durgāprasād and Parab's second edition, which I have adopted as the standard. Bühler (*IA*, vol. 1, p. 115, footnote) and Max Müller (*India: What Can It Teach Us?*, p. 330, note 3) are wrong in stating that the meter of the *Sūryaśataka* is *śārdūlavikrīḍita*.

[1] For a list of the occurrences of the *sragdharā* meter in the principal works of classical Sanskrit poetry, see Kühnau, *Metrische Sammlungen aus Stenzler's Nachlass*, in *ZDMG*, vol. 44 (1890), p. 1–82, especially p. 82.

SANSKRIT WORKS THAT QUOTE THE SŪRYAŚATAKA

As indicated in the notes to the various stanzas, I have discovered quotations from the *Sūryaśataka* in the following Sanskrit works which belong, for the most part, to the *alaṃkāra* literature.

The *Dhvanyāloka* of Ānandavardhana (855–884 A.D.)[1] cites stanza 9 as exhibiting a type of *śleṣa*,[2] and stanza 23 as an illustration of the rhetorical figure called *vyatireka*.[3]

The *Kavikaṇṭhābharaṇa* of Kṣemendra (1025–1075 A.D.)[4] cites stanza 18 as an example of a bit of poetry that contains faults as well as excellences.[5]

The *Kāvyaprakāśa* of Mammaṭa and Allaṭa (1050–1100 A.D.)[6] quotes stanza 6, seemingly as an illustration of harshness in sound,[7] where harshness is neither a fault nor an excellence, and stanza 71 as an example of a stanza wherein facts are distorted in order to effect a desired alliteration.[8]

The *Gaṇaratnamahodadhi* (2. 149) of Vardhamāna (1140 A.D.)[9] quotes the first *pāda* of stanza 79 to illustrate the use of the *dyu* stem (for *div*), signifying 'sky.'

[1] For the date of the *Dhvanyāloka*, see G. A. Jacob, *Notes on Alaṅkāra Literature*, in *JRAS*, new series, vol. 29 (1897), p 289; Duff, *Chronology*, p. 77; Krishnamacharya, *Skt. Literature*, p. 162.

[2] The *Dhvanyāloka*, 2. 25–26; cf. ed. by Durgāprasād and Parab, p. 99, Bombay, 1891. See also Jacobi's translation of the *Dhvanyāloka* in *ZDMG*, vol. 56 (1902), p. 764.

[3] The *Dhvanyāloka*, 2. 23–24: cf. Parab's ed., p. 92; and Jacobi's translation in *ZDMG*, 56. 613–614.

[4] For the date of the *Kavikaṇṭhābharaṇa*, see J. Schönberg, *Kṣemendra's Kavikaṇṭhābharaṇa*, in *Sitzungsb. Phil.-Hist. Classe der kais. Akad. der Wissensch.*, vol. 106, p. 477, Wien, 1884; cf. Bühler, *Kaśmir, an Account of some MSS*, in *JBRAS*, vol. 12 (extra number, 1877), p. 46.

[5] The *Kavikaṇṭhābharaṇa*, 4. 1. 11; cf. ed. by Durgāprasād and Parab, in Kāvyamālā, part 4, p. 133, Bombay, 1887.

[6] For the date of the *Kāvyaprakāśa*, see above, p. 30, note 2.

[7] The *Kāvyaprakāśa*, 7, stanza 301; cf. edition of Jhalakīkara, p. 507.

[8] The *Kāvyaprakāśa*, 10, stanza 580; cf. edition of Jhalakīkara, p. 938.

[9] See J. Eggeling's edition of the *Gaṇaratnamahodadhi*, part 1, p. 185, London, 1879. For the date of the *Gaṇaratnamahodadhi* see G. A. Jacob,

The *Rasikajīvana* of Gadādhara, an *alaṃkāra* work in 10 books (*prabandhas*), of the 17th century, cites stanzas 1 and 2, but in what connection I have been unable to determine, since no complete copy of the text of that work has been published, so far, at least, as I have been able to learn.[1]

Stanzas 1 and 2 of the *Sūryaśataka* are also cited in Śārṅgadhara's anthology, the *Paddhati* (1363 A.D.).[2]

The *Sūryaśataka* is also said to be quoted in the *Ṭīkāsarvasva*, Sarvānanda's commentary on the *Nāmaliṅgānuśāsana* of Amarasiṃha, which is dated by M. S. Sastri as 1417–1431 A.D.[3]

The *Kavīndravacanasamuccaya* (stanza 53), an anthology of unknown authorship, consisting of 525 stanzas, and dated earlier than 1200 A.D., cites *Sūryaśataka*, stanza 34, in its chapter entitled *Sūryavrajyā*.[4] And Thomas authorizes the statement that stanzas 19, 42 and 71 of the *Sūryaśataka* are cited by Ujjvaladatta, on *Uṇādisūtra* (Aufrecht's edition, p. 19), 4, 51, 4. 233, and 4. 213 respectively.[5]

Among the modern anthologies, it should be noted that the *Subhāṣitaratnabhāṇḍāgāra* quotes stanzas 1, 2 and 6 of the *Sūrya-*

Notes on Alaṅkāra Literature, in *JRAS*, new series, vol. 29 (1897), p. 309; cf. T. Zachariae, *Die indischen Wörterbücher* (in Bühler's *Grundriss der Indo-Arischen Philologie*), p. 21, Strassburg, 1897.

[1] The *Rasikajīvana* exists in several manuscripts, which ascribe it to Gadādhara; cf. Aufrecht, *Catalogus Catalogorum*, vol. 1, p. 497, and vol. 2, p. 116; Bühler, *Two Lists of Skt. MSS*, in *ZDMG*, vol. 42 (1888), p. 554. The first 46 stanzas of the first book of the *Rasikajīvana* have been edited, from manuscript no. 217 of the collection in the Bibliothèque Nationale in Paris, by P. Regnaud, and published by him, under the title *Stances Sanskrites Inédites*, in *Annuaire de la Faculté des Lettres de Lyon*, fascicule 3, p. 201–223, Paris, 1884. Stanza 1 of the *Sūryaśataka* appears as stanza 32 of the first book of the *Rasikajīvana*, and stanza 2 as stanza 31 of the same book. Regnaud, in the introduction, states that the *Rasikajīvana* is an anthology and consists of 11 *prabandhas*. Aufrecht (*loc. cit.*) states that Gadādhara's work is an *alaṃkāra* consisting of 10 *prabandhas*.

[2] See Peterson's edition of the *Paddhati*, nos. 137 and 138. For the date of the *Paddhati* see Aufrecht in *ZDMG*, vol. 27, p. 2.

[3] See M. S. Sastri, *Report on a Search for Sanskrit and Tamil Manuscripts for the Year 1893–1894*, no. 2, p. 23, 24, 32 (no. 184), Madras, 1899.

[4] See Thomas's edition of the *Kavīndravacanasamuccaya*, p. 18, and introd., p. 1–5 and 67.

[5] See Thomas, *Kavīndravacanasamuccaya*, introd., p. 68.

śataka,[1] but that no citation from Mayūra's writings seems to be found in Böhtlingk's *Indische Sprüche* (2d ed., St. Petersburg, 1870–1873).

Among the grammatical works, I have noted that the *Durghaṭavṛtti*[2] of Śaraṇadeva cites portions of stanzas 2, 3, 25 and 52 of the *Sūryaśataka*, in connection with comment on certain grammatical peculiarities recorded by Pāṇini. These citations have been discussed in the notes to the stanzas where they occur.

As regards lexicographical works, it may be noted that odd or unusual meanings and uses of certain words employed by Mayūra have caught the attention of more than one investigator. For example, see Theodor Zachariae, *Der Anekarthasamgraha des Hemachandra, herausgegeben mit Auszügen aus dem Commentare des Mahendra* (published by the Vienna Akademie der Wissenschaften as Band 1 of the series entitled *Quellenwerke der altindischen Lexikographie*, Wien and Bombay, 1893), where are given Mahendra's comments on the following words of the *Sūryaśataka*: stanza 1 of the *Sūryaśataka*, the word *jambha* (see page 47 of the commentary, in Zachariae's volume); stanza 2, *kalya* and *bhāskara* (p. 53 and 143); stanza 4, *yathā* (p. 193); stanza 6, *argha, ghrāṇa, ghṛṇā, ghṛṇi, gharma* (p. 12, 24, 49); stanza 8, *khara* (p. 61); stanza 9, *go* (p. 3); stanza 71, *akṣa, kūbara* (p. 79 and 139).

See also Theodor Zachariae, *Der Maṅkhakośa* (published as Band 3 of the series cited in the preceding paragraph, Wien and Bombay, 1897), the commentary on which cites the following words from Mayūra's poem: *Sūryaśataka*, stanza 1, the words *bhānu, jambha, udaya* (see pages 59, 76, 91 of the commentary, in Zachariae's edition); stanza 2, *kroḍa* (p. 24); stanza 3, *garbha* (p. 75); stanza 4, *vīta* (p. 36); stanza 8, *udgāḍha* (p. 25); stanza 11, *rāi* (p. 94); stanza 12, *prāc* (p. 16); stanza 23, *varti* (p. 37); stanza 36, *gandharva* (p. 75); stanza 37, *vāna* (p. 60); stanza 71, *dhur* (p. 95).

[1] See *Subhāṣitaratnabhāṇḍāgāra*, p. 40, stanza 11; p. 41, stanzas 12 and 16.

[2] The *Durghaṭavṛtti* was composed in 1172 A.D.; see the edition by T. Gaṇapati Śāstrī, in the Trivandrum Sanskrit Series, preface, p. 2, Trivandrum, 1909.

To the above may be added the word *udghāṭanam* (*Sūryaśataka,* stanza 2), cited on page 134, line 8, of *Der Dhātupāṭha des Hemachandra,* edited by Joh. Kirste, and published as Band 4 of the series entitled *Quellenwerke der altindischen Lexikographie* (see second paragraph preceding), Wien and Bombay, 1901.

MANUSCRIPTS OF THE SURYAŚATAKA

Aufrecht, in his *Catalogus Catalogorum* (vol. 1, p. 732; vol. 2, p. 175; vol. 3, p. 150), has listed 33 references to manuscripts of the *Sūryaśataka*—or *Mayūraśataka,* as some of the manuscripts call it—and I have been able to add 6 other manuscripts that are mentioned in catalogues issued subsequently to the *Catalogus,* or else were omitted by Aufrecht.[1] These 6 are as follows.

A Sanskrit manuscript listed by Cecil Bendall, in his *Catalogue of the Sanskrit Manuscripts in the British Museum,* p. 100–101, no. 257, London, 1902; this is accompanied by a verbal explanation, in Sinhalese, by Parākramabāhu Vilgam-mūla.

A manuscript listed by M. Raṅgācārya in *A Descriptive Catalogue of the Skt. MSS in the Government Oriental MSS Library, Madras,* vol. 5, p. 2135, no. 2886, Madras, 1909. This manuscript is described simply by the title *Sūryaśataka,* without mention of the author's name. I have taken it for granted that Mayūra's *Sūryaśataka* is meant.

A manuscript listed by H. Śāstrī and Ś. C. Gui in *A Descriptive Catalogue of Skt. MSS in the Library of the Calcutta Sanskrit College,* vol. 6, p. 108, no. 159, Calcutta, 1903.

A manuscript listed by Winternitz and Keith in their *Catalogue of Skt. MSS in the Bodleian Library,* vol. 2, p. 178, no. 1257, Oxford, 1905. It is accompanied by a Sinhalese commentary.

Two manuscripts which Aufrecht has not included—perhaps purposely—in his *Catalogus.* They are listed by William Taylor,

[1] Two of the manuscripts listed by Aufrecht have been described in subsequent catalogues; Hultzsch 90 (*Cat. Cat.,* vol. 1) in Winternitz and Keith, *Catalogue of Skt. MSS in the Bodleian Library,* vol. 2, p. 178, no. 1256, Oxford, 1905; and Oxf., p. 348 b (*Cat. Cat.,* vol. 1) in Keith's *Appendix to Vol. 1* (Aufrecht's *Catalogue*), p. 103, no. 819, Oxford, 1909.

Catalogue Raisonné of Oriental MSS in the Government Library, vol. 2, p. 212 and 370, Madras, 1860. The one mentioned on p. 212 is accompanied by the commentary of Gopīnātha; the other (p. 370) is described by Taylor as '*Bānuvīyam*. By Mayura cavi; 100 *slocas*, complete. Praise of the sun.' Since the subject-matter, and also the number of *ślokas*, of this *Bānuvīyam* coincide with the subject-matter and number of stanzas of the *Sūryaśataka*, and since the word *bhānavīya* occurs in stanza 1 of Mayūra's poem, it seems almost certain that we have here a manuscript of the *Sūryaśataka*. Hence my inclusion of it in this list. However, I would add that I have been unable to determine whether Taylor's *Catalogue Raisonné* has been supplemented, or wholly supplanted, by the later and more elaborate *Descriptive Catalogue of the Skt. MSS in the Government Oriental MSS Library, Madras*. It is worthy of note, in this connection, that Aufrecht, when compiling his *Catalogus*, used neither vol. 2 nor vol. 3 of Taylor's work, and his opinion of vol. 1 is not, as was remarked above (p. 63, note 5), very flattering. It may be that these two manuscripts mentioned in Taylor's second volume are the same as the ones Aufrecht (*Catalogus Catalogorum*, vol. 2, p. 175) lists from the *Alphabetical Index of MSS in the Government Oriental MSS Library, Madras*, p. 65 and 109, Madras, 1893.

I am unable to say whether the three manuscripts used by Durgāprasād and Parab in preparing their edition of the *Sūryaśataka* (second edition, Bombay, 1900), and mentioned by them in the introduction of that volume, are included among those referred to by Aufrecht or enumerated above, but it seems likely that they are. And the same problem faces me in the matter of the manuscript used by Kālīkṛṣṇabahādur when he edited the *Sūryaśataka* in Haeberlin's *Kāvya-sangraha* (Calcutta, 1847.) According to Weber (*Indische Studien*, vol. 1, p. 472, Berlin, 1850), this manuscript included a commentary in Bengali, but in Haeberlin's *Kāvya-sangraha* the commentary has not been edited.

COMMENTARIES ON THE SŪRYAŚATAKA

Aufrecht, in the *Catalogus Catalogorum* (s. v. *Sūryaśataka*), lists 7 references to manuscripts of anonymous commentaries and 18 references to commentaries by known authors. The following commentators are mentioned by name: Jayamaṅgala, Tribhuvanapāla, Madhusūdana, Yajñeśvara, Vallabhadeva, Śrīraṅgadeva, Liṅgaya, Gaṅgādhara Pāṭhaka, Bālambhaṭṭa, Harivaṃśa, Gopīnātha, Anvayamukha, Jagannātha, and Rāmabhaṭṭa. To Aufrecht's list I would add the anonymous Bengali commentary mentioned by Weber (*Indische Studien*, vol. 1, p. 472); the Sinhalese verbal interpretation by Parākramabāhu Vilgam-mūla (cf. Bendall, *Cat. of Skt. MSS in the British Museum*, p. 100, no. 257), probably identical with the Sinhalese commentary attached to manuscript no. 1257 of the Bodleian Library (cf. Winternitz and Keith, *Cat. of Skt. MSS in the Bodleian Library*, vol. 2, p. 178); and the *ṭīkā* of Gopīnātha, listed by Taylor[1] in his *Catalogue Raisonné of Oriental MSS in the Government Library*, vol. 2, p. 212.

EDITIONS OF THE SŪRYAŚATAKA

I have succeeded in finding record of thirteen editions of the *Sūryaśataka*, and there have doubtless been more. These thirteen are as follows.

An edition of 1848, or probably much earlier. In a *List of Books in the Pali and Singhalese Languages*, read Feb. 26, 1848, by the Rev. R. S. Hardy, and published in *JCRAS*, vol. 1, no. 3 (1848), p. 200, the name '*Sūya-satake*, Sans[krit]' appears as the title of vol. 441 of the list. Nothing further is said of the work, so it is barely possible that not Mayūra's *Sūryaśataka*, but another composition bearing the same name, is meant.

[1] See above (p. 63, note 5), where the question of the reliability of Taylor's work has been discussed. This commentary of Gopīnātha is perhaps identical with the commentary of Gopīnātha listed in the *Alphabetical Index of MSS in the Government Oriental MSS Library, Madras*, p. 65, Madras, 1893 (see Aufrecht, *Catalogus Catalogorum*, vol. 2, p. 175).

An edition, without commentary, by Kālikṛṣṇabahādur, incorporated in John Haeberlin's *Kāvya-sangraha: A Sanscrit Anthology,* p. 197–216, Calcutta, 1847. There is a copy of this work on the shelves of the Harvard University Library. See also Ernst Haas, *Cat. of Skt. and Pali Books in the British Museum,* p. 41–42, London, 1876; cf. *Indische Studien,* vol. 1, p. 471–472.

Anonymously edited, in both octavo and duodecimo editions, in a *Śatakāvalī* comprising the *Amaruśataka,* the *Śāntiśataka,* the *Sūryaśataka* and the three *śatakas* of Bhartṛhari. In Bengali character, and published at Calcutta, in 1850; cf. *Catalogue of the Library of the India Office,* vol. 2, part 1, Sanskrit Books, p. 180, London, 1897.

An anonymous edition, without commentary, probably edited by its publisher, Bābū Bhuvanacandra Basāk, and published at Calcutta, in 1874. The volume is entitled *Sūryaśataka by Mayūra Bhaṭṭa*; cf. *Catalogue of the Library of the India Office,* vol. 2, part 1, p. 214.

An edition in Sinhalese characters (with Sinhalese paraphrase of Vilgammūla Mahā Thera) by Don A. de Silva Devarakkhita Baṭuvantuḍāve, Colombo, 1883; cf. C. Bendall, *Cat. of the Skt. MSS in the British Museum,* p. 100–101, no. 257, London, 1902; Wickremasinghe, *Cat. of the Sinhalese Printed Books in the Library of the British Museum,* p. 125, London, 1901; Wickremasinghe, *Cat. of the Sinhalese MSS in the British Museum,* p. 23, 101, 102, London, 1900; *JRAS,* new series, vol. 26 (1894), p. 555, and vol. 28 (1896), p. 215–216.

An edition by Yajñeśvaraśāstrī. It is mentioned by Bühler (*IA,* 1. 115, footnote) in 1872 as being then in course of publication. It was to be equipped with a commentary by its editor, and in this regard the editor seems to have fulfilled his intention, for the commentary is mentioned in Aufrecht's *Catalogus* and in the introduction to the Kāvyamālā edition of the *Sūryaśataka,* and is quoted, as we saw above (p. 26, note 1), in Jhalakīkara's edition of the *Kāvyaprakāśa.*

Edited, without commentary, by Jīvānanda Vidyāsāgara, in

his *Kāvya-saṃgrahaḥ*, p. 271–290, second edition, Calcutta, 1886 (cf. Kāvyatīrtha and Śhāstrī, *Catalogue of Printed Books and MSS in Sanskrit belonging to the Oriental Library of the Asiatic Society of Bengal*, p. 43–44, 227, Calcutta, 1904). There is a copy of this in the Harvard University Library. The first edition appeared in 1872; cf. Ernst Haas, *Cat. of Skt. and Pali Books in the British Museum*, p. 42, top. A third edition, in three volumes, appeared in 1888 (Calcutta); cf. *OB*, vol. 2, no. 766, and vol. 3, no. 3018.

Edited, with the commentary of Tribhuvanapāla, by Durgāprasād and Parab, as vol. 19 of the Kāvyamālā Series, Bombay, 1889. A second edition, revised, appeared in Bombay in 1900. This last is the one I have used in preparing my translation of the *Sūryaśataka*.

A partial edition, comprising the first 75 stanzas, without commentary, appeared serially in the *Vidyodaya*, or *Sanskrit Critical Journal*, vol. 25 (1896), June–September, published at Calcutta.

TRANSLATIONS OF THE SŪRYAŚATAKA

I have discovered only three translations of the *Sūryaśataka*. One is a translation into Italian, with introduction and notes, by Doctor Carlo Bernheimer. It is entitled *Il Sūryaçatakam di Mayūra*, and was published at Livorno, in 1905. The notes are not very full, and the translation, so far as my poor knowledge of Italian will permit me to judge, is not intended to be a literal one. I have found this volume a help in many stanzas, though I have not always agreed with its renderings.

The second is a translation into Telugu verse. It is entitled *Āndhra-sūrya-śatakamu*, and is described as 'a century of stanzas to the Sun, rendered into Telugu verse from the Sanskrit of Mayūra by V. S. Subbā-rāyuḍu.' It appeared serially in the monthly periodical *Saraswati*, vol. 1, nos. 1–5, Rajahmundry, 1898; cf. L. D. Barnett, *A Catalogue of the Telugu Books in the Library of the British Museum*, p. 121, London, 1912.

The third is a Sinhalese translation, found, with text and Sinhalese commentary, in a manuscript of the *Sūryaśataka.* The manuscript is now in the Bodleian Library, and is recorded, together with mention of the translation, by Winternitz and Keith, in their *Catalogue of the Skt. MSS in the Bodleian Library,* vol. 2, p. 178, no. 1257, Oxford, 1905.

OTHER SŪRYAŚATAKAS

Besides Mayūra's poem, we have record of five other compositions bearing the name of *Sūryaśataka.* Three of these are listed in Aufrecht's *Catalogus Catalogorum* (vol. 1, p. 732, and vol. 2, p. 235), one in Taylor's *Catalogue Raisonné,* and one in Barnett's *Catalogue of Telugu Books in the Library of the British Museum.* These five are as follows.

A *Sūryaśataka,* or hymn to Sūrya, composed by Gopālaśarman, surnamed Upāsani, who describes himself in the edition of his work as 'First Master of Sanskrit at the Jay Narain College at Benares.' The edition referred to was published at Calcutta in 1871; cf. Ernst Haas, *Cat. of Skt. and Pali Books in the British Museum,* p. 39, London, 1876; cf. *Catalogue of the Library of the India Office,* vol. 2, part 1, p. 214, London, 1897. A manuscript of this *Sūryaśataka* is recorded by Gustav Oppert, *Lists of Skt. MSS in Private Libraries of Southern India,* vol. 2, p. 489, no. 8421, Madras, 1885.

A *Sūryaśataka,* or hymn to Sūrya, composed by Śrīśvara Vidyālaṃkāra. A manuscript is recorded by Rājendralāla Mitra, *Notices of Skt. MSS,* vol. 7, p. 113, no. 2340, Calcutta, 1884. According to Aufrecht (*Cat. Cat.,* vol. 1, p. 675), Śrīśvara was still alive in 1884.

A *Sūryaśataka* by Rāghavendra Sarasvatī, composed in 1593 (cf. Aufrecht, *Cat. Cat.,* vol. 2, p. 220, s. v. Rāghavendra), a manuscript of which is recorded by Peterson in his *Catalogue of the Skt. MSS in the Library of His Highness the Mahārāja of Ulwar,* no. 2438, and *Extracts,* no. 676, Bombay, 1892.

A *Sūryaśataka* by Liṅga Kavi. A manuscript of this is re-

corded by Taylor, *Catalogue Raisonné of Oriental MSS in the Government Library*, vol. 2, p. 370, no. 523. Taylor there describes the poem as '100 *slocas* with a *tica*: description of the Sun, and praise, as to a deity.'[1]

A *Sūryaśataka* in Telugu, composed by K. R. Lachchana. The work is entitled *Sūryaśatakamu*, and consists of 105 verses addressed to the Sun. Meter, *kanda*. It was published at Madras, in 1897; cf. L. D. Barnett, *A Catalogue of the Telugu Books in the Library of the British Museum*, p. 96, London, 1912.

I have been told that the group of 108 names of Sūrya, found in *Mahābhārata*, 3. 3. 16–28, is sometimes called *Sūryaśataka*, but I am inclined to think that this is more commonly known as *Sūryastotra*, the name by which it is called, for example, in Aufrecht's *Katalog der Sanskrit-Handschriften der Universitäts-Bibliothek zu Leipzig*, p. 37, no. 175, Leipzig, 1901.

[1] The statements of Taylor must always be accepted with caution (see above, p. 102). It is possible that this is merely the commentary on Mayūra's *Sūryaśataka* by Liṅgaya, as noted in the *Alphabetical Index of MSS in the Government Oriental MSS Library, Madras*, p. 109, Madras, 1893.

THE SŪRYAŚATAKA OF MAYŪRA

TEXT AND TRANSLATION

1

jambhārātībhakumbhodbhavam iva dadhataḥ sāndrasindūra-reṇuṃ
raktāḥ siktā ivāughāir udayagiritaṭīdhātudhārādravasya
āyāntyā tulyakālaṃ kamalavanarucevā 'ruṇā vo vibhūtyāi
bhūyāsur bhāsayanto bhuvanam abhinavā bhānavo bhāna-vīyāḥ

The[1] new rays of Bhānu (Sūrya) bear dense particles of vermilion like that [which] appears on the frontal globes of the elephant[2] of (Indra), Foe of Jambha,[3]

And are red as if moistened by floods of the liquid of the stream of metals on the slope of the Mountain of Sunrise,[4]

And glow as if with the luster of the clusters of lotus—a luster that appears simultaneously [with the advent of the sun].[5]

May these rays of Bhānu (Sūrya), which illumine the earth, exist for your welfare[6]!

Notes. 1. This stanza is quoted in the *Paddhati* of Śārṅgadhara, 4. 51 (no. 137 of the edition by Peter Peterson, Bombay, 1888; cf. the partial edition by Th. Aufrecht in *ZDMG*, vol. 27, p. 70); in the *Rasikajīvana* (book 1, stanza 32), an *alaṃkāra* Sanskrit work by Gadādhara (cf. Th. Aufrecht, *Catalogus Catalogorum*, vol. 1, p. 497, and vol. 2, p. 116), partially edited from manuscript no. 217 of the Bibliothèque Nationale de Paris, with French translation, by P. Regnaud, under the title *Stances Sanskrites Inédites* (published in *Annuaire de la Faculté des Lettres de Lyon*, fasc. 2, *Littérature et Philologie*, p. 217, Paris, 1884); and in the modern anthology, *Subhāṣitaratnabhāṇḍāgāra*, p. 40, stanza 11 (ed. by K. P. Parab, 3d ed., Bombay, 1891). 2. The painting of elephants for purposes of adornment or display is still in vogue in India. 3. According to the commentary, the 'Foe of Jambha' was Indra, and this is supported by *Mahābhārata*, 12. 98. 49 (Bombay edition, 1862–1863; cf. the translation by P. C. Roy, Calcutta, 1883–1895), where Indra claims the honor of having slain that demon. Indra's elephant was Āirāvaṇa or

Āirāvata, a product of the famous churning of the ocean; cf. *Mahābhārata*, 1. 18. 40. For a picture of Indra mounted on Āirāvata, cf. Edward Moor, *Hindu Pantheon*, pl. 46, p. 176, Madras, 1864. 4. The 'Mountain of Sunrise' (*Udaya-giri*) was Mt. Meru, from behind which the sun was said to rise. This was a mythical mountain of gold, 84,000 *yojanas* high, and the central point of all the *dvīpas*. On its summit Viśvakarman, the artificer of the gods, erected a splendid palace, where dwelt the celestials, both *devas* and *asuras*. On it were situated the points of the compass, and so, of course, the seats of Indra and of the other seven *lokapālas*, the guardians of the eight points of the compass. It contained wonderful lakes, and rivers, and forests full of golden-plumaged birds, and the Ganges was said to flow forth from its summit. The sun, moon, winds, and planets revolved about it as a center, and it contained the court of Brahmā, the Creator, and was the source of all gems and precious stones. The personified Meru was the father of Menā, and so the grandfather of Pārvatī (Caṇḍī) and father-in-law of Himālaya. Cf. *Mahābhārata*, 1. 17. 5–10; 3. 163. 12–33; 6. 6. 10–31; *Rāmāyaṇa* (Bombay edition by the Lakṣmīveṅkateśvara Press, 1895; cf. ed. by Gaspare Gorresio, Parigi, 1843–1858; French tr. by Alfred Roussel, Paris, 1903), 1. 35. 12–17; 4. 42. 36–46; *Mārkaṇḍeya Purāṇa*, 45. 65; 54; 55; 56 (tr. F. Eden Pargiter, p. 223, 275–283, Calcutta, 1904); *Viṣṇu Purāṇa*, 2. 2 (tr. H. H. Wilson, London, 1864–1877, vol. 2, p. 109–126). In the *Sūryaśataka*, Mt. Meru is referred to in no less than 27 stanzas, viz., 1, 5, 12, 27, 34, 37, 38, 39, 41, 44, 46, 48, 49, 50, 56, 61, 62, 65, 68, 69, 74, 75, 82, 83, 93, 97, and 98. In a few of these stanzas mention is made of some of the features of Meru as noted in the Epics and Purāṇas; for example, the trees on the summit of Meru are spoken of in stanza 38; its golden composition in stanzas 41 and 82; its crystal, ruby and emerald slopes in stanzas 46, 56 and 65; and its relation to the *dvīpas* in stanza 97. 5. This appears to be the idea of the commentary, which says: 'With Savitar (Sūrya) comes the splendor of the clusters of lotuses.' 6. Note the alliteration (*anuprāsa*) in the 4th *pāda*, and the assonance or chiming (*yamaka*) in *sāndrasindūra, raktāḥ siktā, kālaṃ kamala-*, etc. Both of these rhetorical figures are exemplified many times in the stanzas of the *Sūryaśataka*, so hereafter only the more noteworthy examples will be called to the reader's attention. The rhetorical figure known as 'Poetic Fancy' (*utprekṣā*), the imagining of one object under the guise of another, is here illustrated by conceiving the red of the sun to be either glowing streams of molten metal, or vermilion, or the reflected luster of the lotus. Other instances of *utprekṣā* are found in stanzas 2, 3, 5, 14, 16, 22, 42, 49, 52, 54, 55, 63, 64, 68, 72, 74, 79. For further explanation and discussion of all these rhetorical figures and devices, and also for the *āśis*, or 'Benediction,' see the Introduction, p. 90.

Variae Lectiones. [In the *Variae Lectiones*, which will be found grouped together after the notes of each stanza, the letter V indicates the readings of the *Vidyodayaḥ* edition; J, the readings of the edition by Jīvānanda Vidyāsāgara; H, those of the edition included in Haeberlin's

anthology; B, those of the anonymous edition (presumably, as is not an uncommon practise in India, edited by its publisher, Bābū Bhuvanacandra Basāk) of Calcutta, 1874, a copy of which was kindly forwarded to America for my use by the India Office; and K, the variants that are given in the footnotes of the Kāvyamālā edition. For further data on these editions see the Introd., p. 104–105. Where variants from other sources are cited, the titles of the works in which they occur are usually given in full. The symbols (a), (b), (c), (d) indicate the *pādas* of each stanza, taken in order.] For the first stanza the variants are as follows: (a) and (b) *Rasikajīvana* (see note 1) reads *-reṇuraktāḥ*. (b) JHBK *saktāir ivāughāir*, V *saktāir ivoghāir*, Peterson and Parab (see note 1) *raktāiḥ siktā ivāughāir*. (c) *Rasikajīvana* (see note 1) reads *āpātyā tulyakālaṃ*.

2

bhaktiprahvāya dātuṃ mukulapuṭakuṭīkoṭarakroḍalīnāṃ
lakṣmīm ākraṣṭukāmā iva kamalavanodghāṭanaṃ kurvate ye
kālākārāndhakārānanapatitajagatsādhvasadhvaṃsakalyāḥ
kalyāṇaṃ vaḥ kriyāsuḥ kisalayarucayas te karā bhāskarasya

The[1] rays of (Sūrya), Maker of Light, cause the unfolding of the clusters of lotuses, as if desirous to take away the ‹splendor› and the ‹wealth›[2]

That cling to the hollow interior of the cup-like bud [which constitutes] their house—desirous to take away this wealth, in order to bestow it on the [worshiper] prostrated in devotion;

[And they also] are able to destroy [any] fear that the universe has fallen into the maw of a darkness that has the guise of Fate,

And they possess the beauty of young sprouts. May these rays of (Sūrya), Maker of Light, bring about your prosperity[3]!

Notes. 1. This stanza is quoted in the *Paddhati* of Śārṅgadhara, 4. 52 (stanza 138 of ed. by Peterson; cf. Aufrecht, *ZDMG.* vol. 27, p. 70); in the *Rasikajīvana*, book 1, stanza 31; and in the *Subhāṣitaratnabhāṇḍāgāra*, p. 41, stanza 12; for the editions of these works, cf. stanza 1, note 1. 2. The yellow rays of the sun, by their superior brightness, dim the luster of the yellow interior of the lotus, and rob it of its splendor (*lakṣmī*). The idea, however, that the interior of a lotus contains wealth, is not real, but rests upon a word pun, *Lakṣmī*—'Wealth' personified—being the appellative of the goddess of good fortune, who appeared at the Churning

of the Ocean, resting on the expanded petals of a lotus; cf. *Viṣṇu Purāṇa*, 1.9 (Wilson, vol. 1, p. 144–145); *Mahābhārata*, 1.18.34–37. But in order to give sense to *bhaktiprahvāya dātuṃ*, 'to bestow on the [worshiper] prostrated in devotion,' *lakṣmī* must here be rendered as 'wealth,' the picture presented being that of the sun robbing the lotus of its 'wealth,' in order to bestow this 'wealth,' as a reward, on some sun-worshiper. This imagining of the rays as robbers stealing wealth is an instance of the rhetorical figure known as 'Poetic Fancy' (*utprekṣā*); for a list of stanzas of the *Sūryaśataka* where this figure occurs, cf. stanza 1, note 6. 3. The long *ā* in *udghāṭanaṃ* (*pāda* b) is noticed as a grammarical peculiarity by Śaraṇadeva, in his *Durghaṭavṛtti* (1172 A.D.), *in* connection with comment on *Pāṇini*, 6.4.92 (cf. the edition of the *Durghaṭavṛtti* by T. Gaṇapati Śāstrī in the Trivandrum Sanskrit Series, p. 105, line 18, Trivandrum, 1909).

V.L. (a) V *-kuṭīkāuṭa-*. (b) VJHB *ākarṣṭukāmā*, *Rasikajīvana* (see stanza 1, note 1) reads *ākṛṣṭukāmā*. (c) V *kālākālāndhakārā-*; *Rasikajīvana* reads *-dhvaṃsakalpāḥ*, B *-jagatsādhyasadhvaṃsakalyāḥ*.

3

garbheṣv ambhoruhāṇāṃ śikhariṣu ca śitāgreṣu tulyaṃ patantaḥ
prārambhe vāsarasya vyuparatisamaye cāikarūpās tathāiva
niṣparyāyaṃ pravṛttās tribhuvanabhavanaprāṅgaṇe pāntu yuṣmān
ūṣmāṇaṃ saṃtatādhvaśramajam iva bhṛśaṃ bibhrato bradhnapādāḥ

The rays of Bradhna[1] (Sūrya) fall alike on the sharp-peaked mountains and on the interiors of the lotuses[2];
And are verily also of one form [both] at the beginning of the day, and at the time of [its] ending;
And are diffused all at once[3] on the courtyard of their dwelling, the three worlds,
And bring [with them] an excessive heat, produced, as it were, by the toil of their continuous journey.[4]
May the rays of Bradhna (Sūrya) protect you[5]!

Notes. 1. The epithet *Bradhna*, of doubtful origin, appears to mean 'ruddy' or 'mighty'; cf. Monier-Williams, *Sanskrit-English Dictionary*, Oxford, 1899, s.v. 2. In this stanza, the rays (*pāda*) of the sun are contrasted, by implication, with the feet (*pāda*) of mortals. For example,

the feet of mortals, by choice, are placed only on the soft places, but the rays of the sun fall alike on the soft lotuses and on the sharp-peaked summits of the mountains; cf. the commentary, which says: 'For the feet (*pāda*) of any other [person] step on ground that is covered with green grass plots, and not on that which is stony and thorny, but [the rays (*pāda*)] of Bradhna (Sūrya) fall alike on the interiors of the lotuses, which are endowed with exceeding softness, and on the sharp-peaked mountains.' 3. Lit. 'come forth out of order,' or 'come forth not alternately.' A human being, as he walks, moves his feet (*pāda*) alternately, but the rays (*pāda*) of the sun alight all at once on a given spot. On this the commentary says: 'For the feet of any other move (lit. go forth) alternately in the courtyard of his dwelling, but of this [Sūrya, the rays] verily [come forth] at the same time.' 4. The meaning is that the rays (*pāda*) of the sun, by reason of their constant exercise in moving continuously through space, become warm, just as the feet (*pāda*) of a mortal become warm when he journeys by walking. This imagining of the rays in the guise of human feet is an instance of 'Poetic Fancy' (*utprekṣā*); cf. stanza 1, note 6. 5. The lingual *ṇ* in *prāṅgaṇe* (*pāda* c) is noted as a grammatical peculiarity by Śaraṇadeva in his *Durghaṭavṛtti* (cf. *Sūryaśataka*, stanza 2, note 3), when commenting on *Pāṇini*, 8. 4. 32 (cf. Śāstrī's edition of the *Durghaṭavṛtti*, p. 130, line 10).

V.L. (b) HB *cāikarupās*. (c) J *patantas tribhuvana-*; Śaraṇadeva (see note 5) *prāṅgane*. (d) V *uṣmāṇaṃ*, JHB *uṣmānaṃ*.

4

prabhraśyaty uttarīyatviṣi tamasi samudvīkṣya vītāvṛtīn prāg
jantūṃs tantūn yathā yān atanu vitanute tigmarocir marīcīn
te sāndrībhūya sadyaḥ kramaviśadadaśāśādaśālīviśālaṃ
śaśvat sampādayanto 'mbaram amalam alaṃ maṅgalaṃ vo
diśantu

The[1] Hot-rayed (Sūrya), upon seeing mortals without covering
at dawn, when darkness, whose guise is that of an upper
garment,[2] is slipping away,
Spreads wide his rays, just like threads [spread by a weaver].
And these [rays], ‹becoming dense›, «reveal at once the ever
spotless sky» «which is extended by the series of its fringes
that are the ten[3] quarters [of the sky] successively coming
into view[4]»,
[Just as the threads], ‹on being close[-woven]›, «fashion at
once an ever spotless garment» «which is extended by the
row of fringe on its ten divisions that are duly displayed».

May these rays of the Hot-rayed (Sūrya) bestow upon you abundant prosperity!

Notes. 1. The picture presented in this stanza is as follows: The sun beholds the nakedness of the world, whose garment, night, has been removed by his arrival, and, like a weaver, he spreads out his thread-like rays, and fashions the sky for its garment—a garment whose fringe is composed of the ten quarters of the sky, or directions of the compass. 2. The commentary glosses by *aṃśukanibhe timire*, 'darkness like an upper garment.' 3. The 'ten quarters [of the sky]' doubtless mean the eight points of the compass, together with the zenith and nadir. The *Mahābhārata* (3. 134. 17) allows the existence of 'ten quarters' (*diśo daśoktāḥ*), and likewise the *Vetālapañcaviṃśati*, 1, in the prose between stanzas 25 and 26 (cf. the edition by Heinrich Uhle, Leipzig, 1881). In *Sūryaśataka*, stanzas 13 and 58, the 'quarters' are specified as being eight in number, but in stanzas 7, 17, 85, and 94, they are again referred to as being ten. 4. Lit. 'broad by [reason of] the row of fringe [which is] the ten quarters manifested in due order.' The idea to be conveyed by the phrase 'manifested in due order' is that the quarters become visible one after the other, as fast as the rays of the rising sun fall upon them and the earth.

5

nyakkurvann oṣadhīśe muṣitaruci śucevāuṣadhīḥ proṣitābhā
bhāsvadgrāvodgatena prathamam iva kṛtābhyudgatiḥ pāvakena
pakṣacchedavraṇāsṛksruta iva dṛṣado darśayan prātaradrer
ātāmras tīvrabhānor anabhimatanude stād gabhastyudgamo vaḥ

The ruddy rising of the rays of the Hot-rayed (Sūrya) humbles the [splendor[1] of the] plants, whose beauty is effaced as if through their grief at the Moon's[2] being robbed of his splendor,[3]

And offers at first a greeting of welcome[4] ‹as it were›, with a fire ‹like› that which proceeds from the sun-stone,[5]

And causes the rocks of the Dawn Mountain[6] (Meru) to appear as if streaming with blood from the wounds [caused by] the cutting off of its wings.[7]

May the rising of these rays of the Hot-rayed (Sūrya) exist[8] for removing whatever is not to your liking[9]!

Notes. 1. The commentary says: 'By the word *oṣadhi* is meant the splendor reposing in plants.' 2. Lit. *oṣadhīśa* means 'Lord of Plants,' an epithet applied to the Moon, because as Soma he presides over and feeds the plants; cf. V. S. Apte, *Sanskrit-English Dictionary*, Poona, 1890, s.v. 3. Even before the sun rises, the night-blooming lotuses close, and the glory of the moon begins to fade; cf. Kālidāsa's *Śakuntalā*, 4. 2–3. 4. Lit. 'makes at first a rising,' but *abhyudgati* is glossed by *abhyudgamana*, 'rising from one's seat to do honor,' and also by *vihitasvāgata*, 'making (or, offering) a greeting.' 5. The first peep or glint of the sun above the horizon is comparable to the tiny flash from the jewel called the sun-stone. This tiny flash is the sun's greeting. On the sun-stone (*sūryakānta*), see Narahari's *Rājanighaṇṭu, varga* 13. 205–207, as published (with German translation) by Richard Garbe, under the title *Die indischen Mineralien*, p. 27, 88, 89, Leipzig, 1882. Eight Sanskrit names of this gem are recorded by Garbe, who identifies it with the modern sun-stone, which is a species of feldspar (*adularia*). 6. On Meru, see stanza 1, note 4. 7. The commentary says: 'Formerly indeed the mountains were winged; Indra cut off these [wings] of theirs.' This familiar legend is recorded in the *Māitrāyaṇī Saṃhitā* (ed. by L. von Schroeder, Leipzig, 1881–1885), 1. 10. 13; cf. C. R. Lanman, *Sanskrit Reader*, p. 393, Boston, 1898, for references to the myth in the later literature. The imagining of the streaming dawn-light to be blood is an instance of *utprekṣā*, 'Poetic Fancy'; cf. stanza 1, note 6. 8. For a list of the imperatives in *-tāt* which are found in the *Sūryaśataka*, see the Introd., p. 96. 9. The commentary says that 'what is not to your liking' may mean either 'sin' or 'an enemy.'

V.L. (c) B *pakṣacheda-*, V *pakṣacchedaṇāsṛk*; BH *dṛśado*.

6

śīrṇaghrāṇāṅghripāṇīn vraṇibhir apaghanāir ghargharāvyaktaghoṣān
dīrghāghrātān aghāughāiḥ punar api ghaṭayaty eka ullāghayan yaḥ
gharmāṃśos tasya vo 'ntardviguṇaghanaghṛṇānighnanirvighnavṛtter
dattārghāḥ siddhasaṃghāir vidadhatu ghṛṇayaḥ śīghram aṅghovighātam

The[1] Hot-rayed (Sūrya) alone[2] makes anew and cures[3] those who, because[4] long rank[5] with multitudes of sins,
Have shriveled noses, feet and hands,[6] whose limbs are ulcerous,[7] and who make gurgling indistinct noises—

He alone makes them new, his conduct being free from restrictions, and subject [only] to the abundant compassion [that exists] in two-fold measure in his soul.

May the Hot-rayed (Sūrya's) rays, to which oblations are offered by hosts of Siddhas,[8] quickly cause the destruction of your sins!

Notes. 1. This stanza is quoted in Mammaṭa's *Kāvyaprakāśa*, 7.301, in the chapter dealing with 'Defects in Poetry'; cf. 2d ed. of Jhalakīkara, p. 507; and cf. also tr. by G. Jhā, Benares, 1898, p. 153. Under the subheading 'Exceptions to Defects in Sense,' the author says (I quote from Jhā's translation, p. 151, 153): 'In accordance with the speciality of the speaker, etc., sometimes even faults become excellences, and sometimes they are neither. . . . Where there is no *Rasa*, the faults cease to be either faults or excellences; e.g., *śīrṇaghrāṇā*, etc.' Just what estimate the author of the *Kāvyaprakāśa* would place upon this stanza is not made clear to me by the above quotation, but it is fairly obvious, as Jhā points out, that importance seems to be placed upon mere alliteration—the letter *gh* occurs 23 times—rather than on the kindness of the sun. But perhaps the alliteration of *gh* is due to a striving for onomatopoeia, for lepers (see note 6) speak with harsh, gurgling notes, and the word *gha* means 'a rattling or gurgling sound'; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. This stanza is also quoted in the *Subhāṣitaratnabhāṇḍāgāra* (cf. stanza 1, note 1), p. 41, stanza 16. 2. On *eka*, 'alone,' the commentary says: 'Rudra, and others also, assuming the incarnation of Sūrya, verily make [a man] free from disease.' 3. According to the legend, Mayūra's miraculous recovery from leprosy was the happy consequence of the recitation by him of this stanza; cf. Introd., p. 24. 4. The commentary regards the 'multitudes of sins' as the cause of the affliction, with leprosy, of hands, feet, throat, etc. It explains: 'In the disappearance of nose, etc., and in the ulcerous condition of neck, lip, etc., he (Mayūra) says, describing the cause: "They are long rank with multitudes of sins."' 5. The term *āghrāta*, 'smelled at,' I have rendered as 'rank'; cf. *Hamlet*, 3.3.36: 'O, my offence is rank, it smells to heaven.' 6. The shriveled limbs, the ulcers, and the raucous voice are concomitants of leprosy. 7. With *vraṇibhir apaghanāir*, 'ulcerous (lit. wounded) limbs,' the commentary supplies *upalakṣita*, 'characterized [by ulcerous limbs].' Grammatically, *apaghanāir* may be regarded as an instrumental of qualification without a preposition; cf. above, Introduction, p. 95; J. S. Speijer, *Sanskrit Syntax*, 67, Leyden, 1886. 8. The Siddhas were semi-divine beings of great purity and holiness, and possessed the eight supernatural powers called *siddhis* (cf. Wilson, tr. of *Viṣṇu Purāṇa*, vol. 1, p. 91, footnote); according to *Mārkaṇḍeya Purāṇa*, 63.25 (Pargiter, p. 403), the chief of the Siddhas was Vaśiṣṭha. Monier-Williams, *Skt.-Engl. Dict.* s.v. *siddha*, states that according to *Viṣṇu Purāṇa* the Siddhas,

88,000 in number, live in the sky (*Bhuvarloka*), north of the sun and south of the seven Ṛsis. I have been unable to locate the passage in the *Viṣṇu Purāṇa*. The Siddhas are mentioned again in *Sūryaśataka*, stanzas 20, 32, 67 and 81, and it is recorded in stanzas 36, 48, 72 and 81, that Sūrya is praised by various of the other semi-divine beings, viz., the Cāraṇas, Gandharvas, Ahipatis, Yātudhānas, Sādhyas, and Kinnaras. Bühler also calls attention to the fact that in the *Praśasti* of Vatsabhaṭṭi, a metrical inscription on the temple of the Sun at Mandasor, dated 473–474 A.D. (cf. *CII*, vol. 3, p. 80), as well as in the *Sūryaśataka*, it is stated that Sūrya is praised by the semi-divine beings just mentioned; cf. G. Bühler, *Die indischen Inschriften und das Alter der indischen Kunstpoesie*, in *Sitzungsberichte der Philosophisch-Historischen Classe der kaiserlichen Akademie der Wissenschaften*, vol. 122, part 11, p. 1–97, Wien, 1890; see especially p. 8–17.

V.L. (a) J, and Jhalakīkara (see note 1) in a footnote, read *ghṛṇibhir apaghanāir*. (b) Jhā (see note 1) reads *aghoghāiḥ punar api*. (c) I have adopted *tasya vo*, the reading of VJHB; the Kāvyamālā text reads *yasya vo*; Jhā reads *-ghṛṇāvighna-*, V *-nighnarnivighna-*; VB *-vṛttāir*. (d) B *siddham aṅghāir*, J *siddhasaṅkhāir vadadhatu*; the Kāvyamālā text reads *śīghram aṃho-*, but I have adopted *śīghram aṅgho-*, which is the reading of VJHB.

7

bibhrāṇā vāmanatvaṃ prathamam atha tathāivā 'ṃśavaḥ prāṃśavo vaḥ
krāntākāśāntarālās tadanu daśa diśaḥ pūrayantas tato 'pi
dhvāntāt ācchidya devadviṣa iva balito viśvam āśv aśnuvānāḥ
kṛcchrāṇy ucchrāyahelopahasitaharayo hāridaśvā harantu

The[1] rays of (Sūrya), Possessor of Tawny Steeds, at first are dwarfish,[2] but afterwards indeed are long;
They traverse the intermediate space of the sky, and then also,[3] afterwards, fill the ten directions;
And they quickly pervade the universe, wresting it from darkness, as if ‹from Bali›,[4] the ‹mighty›[5] Foe of the Gods;
And they mock Hāri (Viṣṇu) by reason of their contempt at the height [to which he attained].
May these rays of (Sūrya), Possessor of Tawny Steeds, destroy your[6] troubles!

Notes. 1. All through this stanza there is an implied comparison between the rays of the sun and Viṣṇu in the *Vāmana Avatāra*, or 'Dwarf

Incarnation' (cf. below, note 4). For example the rays, on first appearing above the horizon, are short, just as Viṣṇu was at first a dwarf; later in the day, the rays are long-extended, just as Viṣṇu later extended his dwarfish form into the person of a giant; the rays pervade the universe, and fill the ten quarters [of the sky] (cf. stanza 4, note 3), just as Viṣṇu did with the second of his 'three steps'; and the rays snatch the universe from darkness, as Viṣṇu rescued it from Bali (cf. note 4). The rays, however, mock Viṣṇu, because they mount higher in the heavens than even that god went when taking his 'three steps.' 2. Lit. 'bear dwarfishness.' 3. The commentary makes *tato 'pi*, 'then also,' connect *pādas* (b) and (c)—'fill the ten regions, and then also quickly pervade.' 4. The story runs that heaven, earth and sky were once in the power of the demon Bali. The gods appealed to Viṣṇu for aid. That deity assumed the form of a dwarf, and, pretending to be a Brāhman, went to Bali, and asked, as an alms, for as much territory as he could cross over in three steps. This request was readily granted by Bali. Thereupon the dwarf at once became a giant; his first step covered the earth; his second, heaven; and not knowing where to place the third, the god planted it on the head of Bali and sent him to Pātāla; cf. *Mahābhārata*, 3. 272. 62–69; *Rāmāyaṇa*, 1. 29. 4–21; *Harivaṃśa* (ed. by Vināyakarāya, Bombay, 1891), 1. 41. 79–80, 99–103 (cf. transl. by M. N. Dutt, p. 173–175, Calcutta, 1897); see also the illustration in *Musée Guimet, Annales, Bibliothèque d'Études*, vol. 18, p. 101, Paris, 1905. 5. The commentary says that *balitas* is equivalent to *balavatas* (abl.), 'from the mighty,' and that it also denotes 'from Bali' (*bali* with ablative suffix *-tas*); hence the double rendering in my translation. 6. The position of *vaḥ*, 'of you,' in the first *pāda*, so far removed from *kṛcchrāṇy*, on which it depends, is noteworthy.

V.L. (b) J omits *diśaḥ*. (c) K *devadruhaḥ iva*; V *aśruvānaḥ*, B *aśrubānaḥ*. (d) HB *kṛcchrāny* (with dental nasal); VJHB *-helāvahasita-*.

8

udgāḍhenā 'ruṇimnā vidadhati bahulaṃ ye 'ruṇasyā 'ruṇatvaṃ
mūrdhoddhūtāu khalīnakṣatarudhiraruco ye rathāśvānaneṣu
śāilānāṃ śekharatvaṃ śritaśikhariśikhās tanvate ye diśantu
preṅkhantaḥ khe kharāṃśoḥ khacitadinamukhās te mayūkhāḥ
sukhaṃ vaḥ

The rays of the Hot-rayed (Sūrya), by their intense redness, produce the deep red of Aruṇa,[1] (the Dawn),

And have the color of the blood from the wounds [caused] by the bits in the mouths of the chariot-horses,[2] when they toss their heads,[3]

And diffuse a halo about the mountains,[4] as they cling to the pointed summits,[5]
And go dancing through the sky, purifying[6] the opening of the day.
May these rays of the Hot-rayed (Sūrya) bestow happiness upon you!

Notes. 1. Aruṇa, charioteer of the car of Sūrya, is the personified Dawn. He is especially praised in stanzas 50–61 of the *Sūryaśataka*, and is mentioned besides in many of the other stanzas. According to the mythology, he was the son of Kaśyapa and Vinatā, and brother of Garuḍa. Vinatā, in fulfilment of a divine promise that she should become the mother of twin sons, in course of time gave birth to two eggs. These she kept warm for 500 years; but then, when no progeny appeared, she grew impatient, broke the shell of one egg, and brought to light an embryo Aruṇa with the lower part of his body in an undeveloped state. From this latter circumstance, Aruṇa is called 'thighless' (*Anūru*). At the expiration of another 500 years, Garuḍa was hatched from the second egg; cf. *Mahābhārata*, 1. 16. 3–25. Another legend tells how Sūrya, angered because he received no assistance from the gods when Rāhu attempted to devour him, sought to burn up the worlds. In order to prevent such a calamity, the gods placed Aruṇa in the forepart of Sūrya's car, to veil that deity's splendor and to absorb some of his heat. Aruṇa thus became Sūrya's charioteer; cf. *Mahābhārata*, 1. 24. 5–20. 2. Stanzas 44–49 of the *Sūryaśataka* are especially devoted to the praise of Sūrya's horses, and stanzas 62–72 to that of the car. The horses were seven in number; cf. stanzas 45, 57, 92; *Rig Veda*, 4. 13. 3; 5. 45. 9; *Mahābhārata*, 7. 189. 54; *Mārkaṇḍeya Purāṇa*, 107. 2 (Pargiter, p. 572); *Viṣṇu Purāṇa*, 2. 8 (Wilson, vol. 2, p. 239). They are also said to be of a greenish or tawny (*harit*) color; cf. stanza 7; stanza 46, note 8; *Caṇḍīśataka*, stanza 8, note 2; *Rig Veda*, 1. 50. 8; 7. 60. 3. And the *Viṣṇu Purāṇa* (2. 8) states that they are identical with the seven meters of the Veda. The car is said (*Viṣṇu Purāṇa*, 2. 8) to have been 9,000 leagues in length, with an axle 15,700,000 leagues long. To the car was attached a single wheel; cf. *Sūryaśataka*, stanza 59; *Caṇḍīśataka*, stanza 99; *Rig Veda*, 4. 28. 2; 5. 29. 10; *Mahābhārata*, 7. 189. 54; 12. 362. 1; *Ratnāvalī* (ed. Parab and Jośī, Bombay, 1888), 3. 5; *Kāvyādarśa*, 2. 328; the *Madhuban Plate of Harṣa* (7th century A.D.), as pub. in *Epigraphia Indica*, vol. 7, p. 159, note 2. Synopses of other accounts of the car of Sūrya, as given in several of the Purāṇas, are found in Wilson's translation of the *Viṣṇu Purāṇa*, vol. 2, p. 237–239, footnotes. 3. Lit. 'in the tossing of [their] heads.' 4. Lit. 'diffuse the crownness of the mountains'; for a similar idea, cf. stanza 74, note 6. 5. Or, 'clinging to the summits of the mountains.' 6. The commentary glosses *khacita*, 'purified,' by *spaṣṭīkṛta*, 'made distinct'; if this be adopted, we might render 'illuminating the opening of the day.'

V.L. (b) B inserts *-racira-* between *-rudhira-* and *-ruco*; this of course would be metrically impossible. (c) K *śritaśikharaśikhāḥ*. (d) VB *prekhantaḥ*.

9

dattānandāḥ prajānāṃ samucitasamayākṛṣṭasṛṣṭāiḥ payobhiḥ
pūrvāhṇe viprakīrṇā diśi diśi viramaty ahni saṃhārabhājaḥ
diptāṃśor dīrghaduḥkhaprabhavabhavabhayodanvaduttāra-
nāvo
gāvo vaḥ pāvanānāṃ param aparimitāṃ prītim utpādayantu

The[1] ‹rays› of the Hot-rayed (Sūrya) are bringers of joy to mortals, by reason of the «rain-water»[2] that is «drawn up and poured down [by them] at suitable times»,

And ‹cows› are bringers of joy to mortals, by reason of their «milk» that is «milked, and poured out [at the sacrifice][3] at suitable times»;

The ‹rays›, at the beginning of the day, are «spread out» in all directions, and when day is ended, are [again] «contracted»[4];

And ‹cows›, at the beginning of the day, are «dispersed» in all directions,[5] and when day is ended, are [again] «collected»[6];

The ‹rays›,[7] and also ‹cows›,[8] are [veritable] ships for crossing[9] the ocean—the ocean which is the fear of rebirth,[10] the source of long unhappiness,

And [both rays and cows constitute] the best of purifications.

May the rays of the Hot-rayed (Sūrya) produce for you unbounded joy!

Notes. 1. This stanza is quoted in the *Dhvanyāloka* (2. 25) of Ānandavardhana (*floruit circa* 850 A.D., according to Mabel Duff, *Chronology of India*, p. 77, Westminster, 1899, and M. Krishnamacharya, *A History of Classical Sanskrit Literature*, p. 162, Madras, 1906). The *Dhvanyāloka* has been edited in the Kāvyamālā Series (no. 25, Bombay, 1891) by Durgāprasād and Parab, and has been translated, with introduction and valuable notes, by Hermann Jacobi, in *ZDMG*, vol. 56 (1902), p. 392–410, 582–615, 760–789, and vol. 57 (1903), p. 18–60, 311–343. The portion of the text referring to this stanza is found in the Kāvyamālā edition, p. 99–100, and its translation by Jacobi in *ZDMG*, vol. 56 (1902), p. 764.

Jacobi's translation of Ānandavardhana's comment is as follows: 'In diesen Beispielen gelangt durch die Bedeutung der Wörter ein zweiter Sinn zur Erkenntnis, der aber ausserhalb des Zusammenhanges steht; damit das, was der Satz besagt, nicht ungereimt sei, muss man zwischen dem Sinn, der in den Zusammenhang passt, und dem, der ausserhalb desselben steht, das Verhältnis von Verglichenem und Vergleichsgegenstand annehmen, infolge der Tragweite (der Wörter); somit ist dieser *śleṣa* durch den Sinn nahegelegt und nicht lediglich auf die Wörter gegründet. Dadurch unterscheidet sich von dem eigentlichen *śleṣa* das Gebiet des "Tones," dessen unausgesprochener Sinn gleichsam nachklingt.' 2. The idea that the sun is a reservoir of water that is drawn up from the earth and then poured down in the form of rain, is also found in stanzas 14, 30, 73, 91 and 93; cf. also *Mahābhārata*, 3. 3. 6, 49; 12. 263. 11; *Mārkaṇḍeya Purāṇa*, 27. 23; 104. 39; 108. 13 (Pargiter, p. 147, 563, 575). 3. For the milk poured out at the sacrifice, see below, note 8. 4. Lit. 'have recourse to contraction.' 5. The meaning is that the cows are turned out to pasture in the morning. 6. Cows return at night to their stable. 7. With the sentiment expressed in this *pāda*, cf. stanza 80, where the disk of Sūrya is called 'a ship on the ocean of rebirth' (*yānapātraṃ bhavābdhāu*); and this same idea—that salvation or emancipation is attained through the sun—is found as well in stanzas 10, 11, 29, 73, 80, 86 and 89. Bühler too has noted the existence of this idea in the above stanzas, and he also calls attention to *Yogayātrā* of Varāhamihira, stanza 1 (edited with text and German translation by H. Kern, in *Indische Studien*, vol. 10, p. 161–212, Leipzig, 1868, and vol. 14, p. 312–358, Leipzig, 1876), where Sūrya is called *mokṣadvāram*, 'the door to emancipation' (cf. *Sūryaśataka*, stanza 73, *dvāraṃ yan muktibhājāṃ*, 'the door for those who attain emancipation'), and to the phrase *vidheyaviṣayāir mokṣārthibhir yogibhiḥ*, 'die Sinnenlust beherrschenden Büsser, da sie sich nach Erlösung sehnen,' which occurs in stanza 1 of the *Praśasti* of Vatsabhaṭṭi, a metrical inscription of 44 stanzas, found in the temple of the sun at Mandasor, and dated 473–474 A.D. (cf. *CII*, 3. 81, and Bühler, *Die indischen Inschriften*, p. 14–16, 91). In this connection see also *Sūryaśataka*, stanza 29, note 4, and likewise the following: *Mārkaṇḍeya Purāṇa*, 103. 10 (Pargiter, p. 558), 'ascetics . . . meditate on thee (Sūrya) . . . while they desire final emancipation from existence'; *ibid.* 109. 66 (Pargiter, p. 582), where Sūrya is said to be 'the supreme gate to final emancipation'; and *Mahābhāraṭa*, 3. 3. 37, where it is said: *gatis tvaṃ mumukṣatāṃ*, 'thou (Sūrya) art a refuge for those wishing emancipation.' 8. By way of explaining the part played by cows in freeing mortals from rebirth, the commentary notes: 'Those versed in the sacred traditions say that "people escape metempsychosis (*saṃsāra*) by means of milk [used as] food [i.e. oblations] in the [sacrificial] fire of the priests (*vipra*)."' 9. The commentary explains *udanvaduttāra* as 'rescuing from the ocean.' I have rendered the phrase as 'crossing the ocean.' 10. The commentary glosses *bhava*, 'worldly existence,' by *saṃsāra*, 'metempsychosis.' I have rendered by 'rebirth.' Cf. *Bhaktāmarastotra* (Kāvyamālā edition), stanza

26: *tubhyaṃ namo jina bhavodadhiśoṣaṇāya,* 'honor to thee, O Jina, for thy drying up of the ocean of existence.'

V.L. (a) The *Dhvanyāloka* (see note 1) reads *-āklişṭasṛṣṭāiḥ,* K *-aklişṭasṛṣṭāiḥ.* (b) HB *pūrvāhne* (with dental nasal). (c) J *-prabhavabhayodanvad-* (omitting *bhava*).

10

bandhadhvaṃsāikahetuṃ śirasi nativaśābaddhasaṃdhyāñjalīnāṃ
lokānāṃ ye prabodhaṃ vidadhati vipulāmbhojakhaṇḍāśayeva
yuṣmākaṃ te svacittaprathimapṛthutaraprārthanākalpavṛkṣāḥ
kalpantāṃ nirvikalpaṃ dinakarakiraṇāḥ ketavaḥ kalmaṣasya

The rays of (Sūrya), Maker of Day, ‹produce› for «mortals» the «knowledge» that is the sole cause of the destruction of ««mundane bondage»»[1]—

For mortals, who, [with hands] ««to the head»» ««make the twilight *añjali* by reason of their addiction to humble obeisance»»[2]—

And, as if in [fulfilment of] the expectation of the large group of lotuses, ‹cause› the «expanding»—which is the sole cause of the destruction of ««their condition of having buds»»[3] ««at the head [of their stalks]»»—

Of these «creatures (lotuses?)» which, ««at twilight, form [themselves into buds resembling in shape] the *añjali,*[4] by reason of their proclivity for bending»».[5]

And these rays are wish-trees[6] for [granting] wishes that extend beyond the range of one's thought.[7]

May these rays of (Sūrya), Maker of Day, become, in no doubtful fashion,[8] destroyers[9] of your sin!

Notes. 1. The commentary says: 'Mundane bondage (*bandha*) is three-fold—its form is *prākṛta* [i.e. bondage to the eight *prakṛtis*], *vāikārika* [i.e. bondage to the sixteen *vikāras*], and *dakṣiṇā* [bondage consisting in fees (*dakṣiṇā*) to priests]. For mortals bound by it are not released.' This is a doctrine of Sāṃkhya philosophy; cf. Max Müller, *The Six Systems of Indian Philosophy,* p. 357, New York, 1899. 2. Lit. 'fondness for bending.' 3. The commentary glosses *bandha,* in the second rendering, by *mukulāvasthā,* 'condition of being a bud.' As the lotuses expand, the bud-like shape, which they exhibit when closed, of course dis-

appears. 4. The lotuses close at sundown, and the closed bud-like form resembles two hands folded in the *añjali*; for a similar conception, see stanza 20, note 4. 5. The meaning appears to be that the lotus blooms 'bend' themselves into different shapes, changing from bud to blossom at sunrise, and from blossom to bud again at sunset. 6. The *kalpavṛkṣa*, one of the five trees that stood in Indra's paradise, was fabled to grant one's every wish; cf. *Amarakośa*, 1.1.50 (ed. by Durgāprasād, Parab and Śivadatta, in the *Abhidhāna-Saṅgraha*, part 1, Bombay, 1889); *Mahābhārata*, 3.281.5; *Kumārasaṃbhava*, 6.6 (ed. by Vāsudev Pansīkar, Bombay, 1908); *Viṣṇu Purāṇa*, 5.30 (Wilson, vol. 5, p. 95). The other four trees were the *mandāra*, the *pārijāta*, the *saṃtāna*, and the *haricandana*; cf. *Amarakośa*, as just cited. The *pārijāta* tree, which was a product of the churning of the ocean, cf. *Viṣṇu Purāṇa*, 1.9 (Wilson, vol. 1, p. 144), is mentioned again in *Sūryaśataka*, stanza 42 (note 14). 7. Lit. 'wish-trees for [granting] wishes more widely extended than one's own thought'; or, if *prathita* is read instead of *prathima* (cf. V L.), we may render as 'wish-trees for [granting] the rather numerous wishes displayed in one's mind.' 8. Lit. *nirvikalpaṃ* means 'without admitting an alternative'; it is glossed by *asaṃśayaṃ*, 'without doubt'; I have rendered as 'in no doubtful fashion.' 9. The term *ketavaḥ*, which ordinarily means 'rays' or 'flags,' is here glossed by *vināśakāḥ*, 'destroyers.' The lexicographers give also the meaning 'enemies' for *ketavaḥ*.

V.L. (a) The Kāvyamālā text reads *natirasābaddha-*, VJ *nativaśābaddha-*, HB *nativaśāvaddha-*. (b) VJHB *-āmbhojaṣaṇḍāśayeva*. (c) VJHB *te yuṣmākaṃ*; the Kāvyamālā text and J read *-prathitapṛthutara-*, VHBK *-prathimapṛthutara-*.

11

dhārā rāyo dhanāyāpadi sapadi karālambabhūtāḥ prapāte
tattvālokāikadīpās tridaśapatipuraprasthitāu vīthya eva
nirvāṇodyogiyogipragamanijatanudvāri vetrāyamāṇās
trāyantāṃ tīvrabhānor divasamukhasukhā raśmayaḥ kalmaṣād
vaḥ

The rays of the Hot-rayed (Sūrya) are streams of wealth [capable of satisfying] at once the pangs of avarice,[1] and are like the support of a hand on a precipice,[2]

And are the sole lamps [by which] one may discern real truth,[3] and are verily paths on the journey to the city[4] of (Indra), Lord of the Thirty[5] (Gods),

And appear as doorkeepers[6] at the door of (Sūrya), their own body, which is the pathway[7] for *yogins* making efforts towards *nirvāṇa*,[8]

And their delight is the dawn.[9] May these rays of the Hot-rayed (Sūrya) protect you from sin!

Notes. 1. Lit. 'streams of wealth in the calamity of avarice'; the commentary glosses *dhanāyāpadi* by *dravyārthakāyapīḍāyām* (*-kāya-* is doubtless a typographical error for *-kāma-*), '[streams of wealth] in the pain of love of objects of wealth.' 2. The commentary glosses *prapāte*, 'on a precipice,' by *narake durgatāu*, 'in Naraka, in Hell.' 3. Lit. 'sole lamps for the discerning of real truth.' Again, in stanza 18, the rays are compared to a lamp, and in stanza 23, the splendor of Sūrya is called 'a lamp-wick,' and Sūrya 'the lamp of all the *dvīpas*'; cf. also *Mārkaṇḍeya Purāṇa*, 107. 10 (Pargiter, p. 574), where Sūrya is called 'the lamp of all the worlds.' 4. The city of Indra was Amarāvatī, as pointed out in the commentary, and as related in *Mahābhārata*, 3. 42–43, where a description of the town and its delights is given. We are told that no one could enter its gates without having practised rigid austerities. 5. The epithet *tridaśa*, 'thirty,' signifying 'the gods,' is probably reminiscent of the 'thrice eleven' gods referred to in *Rig Veda*, 9. 92. 4, and probably comprising the twelve Ādityas, eight Vasus, eleven Rudras, Indra and Prajāpati; cf. *Bṛhad-Āraṇyaka Upaniṣad*, 3. 9. 2. 6. The term *vetrāyamāṇāḥ*, 'appearing as doorkeepers,' appears to be a denominative middle participle derived from *vetra*, 'staff'; cf. W. D. Whitney, *Sanskrit Grammar*, 1059, c, 3d edition, Boston, 1896. The gloss of *vetrāyamāṇāḥ* is *pratīhārāḥ*, 'doorkeepers.' For similar forms, cf. *sūtradhārāyamāṇaḥ* in stanza 50, and *padmarāgāyamāṇaḥ* in stanza 56. 7. The commentary glosses *pragama* by *apunarāvṛttiḥ*, 'a not-turning-back-again,' and also by *panthāḥ*, 'a path.' In explanation of the latter interpretation, it says: '*pragama* is "path," with the idea that on it they go forward (*pragacchanti*).' I have adopted the second definition. The ordinary lexicons interpret *pragama* as meaning 'the first advance in courtship.' 8. For the idea that emancipation, or *nirvāṇa*, may be attained through the sun, cf. stanza 9, note 7. 9. The commentary glosses *divasamukhasukhāḥ*, 'whose delight is the dawn,' by *divasārambhe sukhakāriṇaḥ*, 'causing happiness at dawn.'

V.L. (a) HB *rāyo 'dhanāyāpadi*. (b) H *tatvālokāika-*; VJHB *tridivapati-*; J *puraḥprasthitāu*. (c) J *-yogipraśamanija-*. (d) K *tīvrabhāsaḥ*; K *kaśmalād vaḥ*.

12

prāci prāg ācarantyo 'naticiram acale cārucūḍāmaṇitvaṃ
muñcantyo rocanāmbhaḥ pracuram iva diśām uccakāiś carcanāya
cāṭūtkāiś cakranāmnāṃ caturam avicalāir locanāir arcyamānāś
ceṣṭantāṃ cintitānām ucitam acaramāś caṇḍarocīruco vaḥ

The rays of the Hot-rayed (Sūrya) at dawn cause (Meru), the Eastern Mountain, to appear for a short time as if surmounted by a beautiful crest-jewel,[1]

And [afterwards] they pour out, as it were, a profusion of yellow[2] pigment water for anointing[3] the quarters[4] on high,[5]

And are knowingly treated with honor[6] by the ruddy-geese, with eyes fixed and [full of] longing for the blandishments[7] [of their mates].

May these eastern[8] rays of the Hot-rayed (Sūrya) bring to pass whatever is agreeable to your wishes[9]!

Notes. 1. Lit. 'at dawn, for a not excessively long period, they go to the state of being a beautiful crest-jewel on the Eastern Mountain'; cf. *Mārkaṇḍeya Purāṇa*, 107.6 (Pargiter, p. 573), where Sūrya is called 'the crest-jewel of the Mountain of Sunrise' (*udayācalamāukmaṇiḥ*). The 'Eastern Mountain,' or 'Mountain of Sunrise,' was Meru; cf. stanza 1, note 4. 2. The commentary notes: 'At first the rays of the Hot-rayed (Sūrya) are compared to a crest-jewel, because of their deep-red color; afterwards, having become reddish-yellow, [they are compared] to the water of yellow pigment.' First comes the red of dawn, and later, when the sun has risen, the yellow blaze of full sunlight appears. 3. The noun *carcana*, in the sense of 'anointing,' appears not to be found in the literature, but only in the lexicographers; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. The gloss is *bhūṣaṇa*, 'adorning.' 4. In stanza 15, the quarters are said to be women; hence the appositeness of their being adorned with pigment. 5. Or else, 'for the excessive anointing of the quarters'; the adverb *uccakāiḥ*, 'aloft,' is glossed by *atyartham*, 'excessively.' 6. The participle *arcyamānāḥ*, 'treated with honor,' is glossed by *saspṛham īkṣyamāṇāḥ*, 'wistfully gazed upon.' 7. Lit. 'treated with honor by the eyes, fixed and longing for endearing words, of the ruddy-geese.' The *cakravāka*, [sometimes, as here, *cakranāman*], or 'ruddy-goose' (*anas casarca*), the modern Hindi *chakwā*, and the 'Brahmany duck' of English writers, was supposed to be separated from its mate between sunset and sunrise. It therefore welcomed the rising sun as the harbinger of reunion. The commentary explains: 'For, when the Blessed (Sūrya), garlanded by rays, has risen, there is a mutual reunion of the ruddy-geese who have been separated. Therefore—so it is said—his rays are honored with reverence.' In the classical period, the *cakravāka* is regarded as the type of conjugal fidelity, and even as early as the *Atharva Veda* (14.2.64 of the two-volume translation by Whitney and Lanman, Cambridge, Mass., 1905), is held up as a model to the bride and groom in the marriage ceremony. It is mentioned in the *Rig Veda* (2.39.3); cf. Macdonell and Keith, *Vedic Index of Names and Subjects*, vol. 1, p. 252–253, London, 1912. See also *Sūryaśataka*, stanza 25, note 9. 8. The term *carama* means 'west-

ern,' and so, presumably, *acarama* means 'eastern,' although this definition is not found in the ordinary lexicons. The gloss of *acarama* is *aprācīna*, 'recent.' 9. Note in this stanza the alliteration (*anuprāsa*) of the letter *c*, which occurs 26 times.

V.L. (b) J *kuñcantyo*; J *rocanāmbu*, VHB *rocaṇāmbu* (with cerebral nasal). (c) K *suciram avicalāir*. (c)-(d) V *arccyamānāccestantām*. (d) B *caṇḍarocīraco vaḥ*.

13

ekaṃ jyotir dṛśāu dve trijagati gaditāny abjajāsyāiś caturbhir bhūtānāṃ pañcamaṃ yāny alam ṛtuṣu tathā ṣaṭsu nānāvidhāni yuṣmākaṃ tāni saptatridaśamuninutāny aṣṭadigbhāñji bhānor yānti prāhṇe navatvaṃ daśa dadhatu śivaṃ dīdhitīnāṃ śatāni

The rays of Bhānu (Sūrya) [constitute] the one[1] light, and [are] the two eyes[2] in the three worlds, being [so] spoken of by the four[3] mouths of the Lotus-born[4] (Brahmā);

They also [constitute] the fifth[5] of the elements, and are very various[6] in form in [the course of] the six seasons[7];

And they are praised by the seven sages[8] of the Thirty[9] (gods), they dwell in the eight quarters [of the sky],

And ‹are fresh› and ‹form an aggregate of nine›[10] in the beginning of the day.

May these rays of Bhānu (Sūrya), ten hundred[11] [in number], promote your welfare!

Notes. 1. As will be readily seen, the rays of Sūrya are in this stanza connected with various numbers. 2. In stanza 32 Sūrya is called 'the eye of the three worlds,' and in stanza 21 his light is described as 'the sole eye of the three worlds'; cf. also *Mārkaṇḍeya Purāṇa*, 107. 5 (Pargiter, p. 573), where Sūrya is described as 'the eye of all the worlds'; and *Atharva Veda*, 5. 24. 9, 'lord of eyes,' and 13. 1. 45, 'the one eye of what exists.' 3. The *Matsya Purāṇa*, as recorded by Vans Kennedy (*Ancient and Hindu Mythology*, p. 317, London, 1831) and W. J. Wilkins (*Hindu Mythology*, p. 100, 2d ed., Calcutta and Simla, 1900), tells how Brahmā fell in love with Śatarūpā and gazed ardently at her. The maiden, in confusion, turned away from the gaze of the god, but no matter in what direction she looked, she was constantly confronted by a new head of Brahmā, produced for the purpose. Thus Brahmā acquired five heads. Subsequently (Wilkins, *op. cit.*, p. 101–103), Bhāirava, a product of Śiva's anger, cut off one of the heads, leaving the god with only four, the number

with which he is commonly credited. For pictures of the four-headed Brahmā, see Moor, *Hindu Pantheon*, plates 1, 2 and 13. See also stanza 40, note 9. 4. According to some accounts, Brahmā was produced from a lotus that sprang from Viṣṇu's navel; see, for example, *Mahābhārata*, 3 203. 14–15: *svapatas tasya devasya padmaṃ . . . nābhyāṃ viniḥsṛtaṃ divyaṃ tatrotpannaḥ . . . brahmā . . . caturvedaḥ . . . caturmukhaḥ*, 'as that deity (Viṣṇu) lay asleep, a divine lotus . . . sprang from his navel. From that (lotus) . . . sprang . . . Brahmā . . . who is the four Vedas . . . and who has four faces.' Cf. also stanza 88, note 5, and stanza 93, note 2; and *Caṇḍīśataka*, stanza 69, note 2. For a representation of Brahmā resting on the lotus, see Moor, *Hindu Pantheon*, pl. 3 and 4. 5. The fifth of the elements was 'light' (*tejas*); the other four were 'earth' (*pṛthvī*), 'water' (*ap*), 'air' (*vāyu*), and 'sky' (*ākāśa*); cf. *Mahābhārata*, 12. 248. 3; *Mārkaṇḍeya Purāṇa*, 45. 40–47 (Pargiter, p. 220–221); *Viṣṇu Purāṇa*, 1. 2 (Wilson, vol. 1, p. 38); J. Dahlmann, *Mahābhārata-Studien*, Band 2 (*Die Sāṃkhya-Philosophie*), p. 73–79, Berlin, 1902. The *Atharva Veda* (13. 4. 31–37) asserts that Sūrya is composed of the five elements. 6. The commentary explains that 'they are various in kind, because of their being divided by partition into hot, weak, etc.' The meaning seems to be that the sun, and so the weather, on some days is hotter than on others. 7. The six seasons were 'the cold season' (*śiśira*), 'spring' (*vasanta*), 'summer' (*grīṣma*), 'the rainy season' (*varṣā*), 'autumn' (*śarad*), and 'winter' (*hima*). For bibliographical references dealing with the Hindu seasons, see Konow and Lanman, *Rājaçekhara's Karpūra-mañjarī*, p. 214, Cambridge, Mass., 1901. 8. The names of the seven sages are given differently by different authorities. The list given in *Mahābhārata*, 12. 335. 29, is as follows: Marīci, Atri, Aṅgiras, Pulastya, Pulaha, Kratu and Vasiṣṭha. Stanzas 36 and 81 also record that Sūrya was praised by the sages, or *munis*, as does likewise the *Praśasti* of Vatsabhaṭṭi (cf. Bühler, *Die indischen Inschriften*, as cited in stanza 6, note 8). 9. For the 'thirty gods,' cf. stanza 11, note 5. 10. The idea of 'nine' is applied to the rays only through a word-pun, *navā* meaning both 'new' or 'fresh,' and 'nine.' 11. Sūrya is called 'Thousand-rayed' in stanzas 17 (*sahasraṭviṣ*), 52 (*daśaśataruci*), and 100 (*daśaśatābhīṣu*); and his 'thousand rays' (*daśaśatī bhāsāṃ*) are mentioned in stanza 15.

V.L. (a) HB *-āsyaścaturbhir*. (c) VB *aṣṭadigbhāji*. (d) HB *prāhne* (with dental nasal); K *dadatu śivaṃ*.

14

āvṛttibhrāntaviśvāḥ śramam iva dadhataḥ śoṣiṇaḥ svoṣmaṇeva
grīṣme dāvāgnitaptā iva rasam asakṛd ye dharitryā dhayanti
te prāvṛṣy āttapānātiśayaruja ivodvāntatoyā himartāu
mārtaṇḍasyā 'pracaṇḍāś ciram aśubhabhide 'bhīśavo vo bhavantu

In[1] summer the rays of Mārtaṇḍa[2] (Sūrya), having become, as it were, wearied[4] from continually wandering over the universe,[4] and as if drying up with their own heat,

Repeatedly suck up water from the earth, like [men, who drink water when] heated by a forest-fire;

But in the rainy season, as if [they had been] made sick by excessive drinking,[5] they vomit out [this] water,

And in winter are, [in consequence], feeble.

May these rays of Mārtaṇḍa (Sūrya) long be in existence for the destruction of what is inauspicious to you!

Notes. 1. In this stanza the rays of Sūrya are compared, by a rather elaborate simile (cf. Introd., p. 94), to a human being. In summer, like a thirsty person, they suck up water from the earth. Having drunk too much, they become sick, and in the rainy season vomit out what they have drunk, in the form of rain (cf. stanza 9, note 2). Just as anyone feels weak after vomiting, so also do the rays, and that is why the sun's rays are weak and give but little heat in winter. Other elaborate similes in the *Sūryaśataka* are found in stanzas 26, 31, 34 and 50. The imagining of the rays in the guise of a human being is an instance of the rhetorical figure 'Poetic Fancy' (*utprekṣā*); cf. stanza 1, note 6. 2. A fanciful etymology of the name 'Mārtaṇḍa' is given in the *Mārkaṇḍeya Purāṇa*, 105 8–20 (Pargiter, p. 564–565). The story accounting for the origin of the name is as follows. The *Śuṣumṇa* ray of the sun once entered the womb of Aditi. Aditi fasted. Kaśyapa, her husband, said to her: 'Why dost thou *destroy* the *egg* that is in thy womb by fasting?' When the child was born, a voice from the air was heard, saying: 'Whereas thou, O Muni, hast spoken of this *egg* as *destroyed*, to thee therefore, O Muni, this thy son shall be called Mārtaṇḍa [from *māritam aṇḍam*, "destroyed egg"].' For a picture of the ruins of the Mārtaṇḍa temple of the Sun in Kaśmīr, see Vincent Smith, *The Early History of India*, p. 372, 3d ed., Oxford, 1914. 3. Lit 'bearing weariness, as it were.' 4. Lit. 'having the universe wandered over with repetition.' 5. Lit. 'having sickness acquired through excess of drinking.'

V.L. (a) V *āvṛttibhrāntavimbāḥ*; JHB *svoṣmaṇāiva*, V *svoṣuṇeva*. (b) B *dāvāgnitaptā isa*. (c) B *ivodvāntate ya himarttāu*. (d) VJHB *mārtaṇḍasya pracaṇḍāś*; V *-bhide 'bhīṣavo*, JHB *-bhide bhīṣavo*.

15

tanvānā digvadhūnāṃ samadhikamadhurālokaramyām avasthām
ārūḍhaprāuḍhileśotkalitakapilimā 'laṃkṛtiḥ kevalāiva

ujjṛmbhāmbhojanetradyutini dinamukhe kiṃcid udbhidyamānā
śmaśruśreṇī 'va bhāsāṃ diśatu daśaśatī śarma gharmatviṣo vaḥ

The thousand rays of the Hot-rayed (Sūrya) ‹spread over› the «realm» of the quarters [of the sky], which are women[1]—a realm «beautified by [the rays'] exceeding soft[2] splendor»,
[And are therefore] like a ««fringe of down»» ‹spreading around› the «*vulva*» of women,[3] which is «beautified by its exceeding soft luster»;
And ‹just breaking out› «at the opening of day», which has the splendor of the eye of an expanded lotus,
They are verily «its sole adornment», and ««manifest a redness,[4] since only a part of their development has been attained»».
[Hence these rays are also] ««like a fringe of beard»», which, ‹when just sprouting› «on a [youth's][5] face»,
Forms the «sole adornment of it», and ««manifests a tawny color, since only a part of its growth has been attained»».
May these thousand rays of the Hot-rayed (Sūrya) bestow happiness upon you!

Notes. 1. The commentary says: 'The quarters, to be sure, are women.' In stanza 12, the quarters are said to be adorned with pigment, as if they were women. Cf. *dikkāminī*, 'maiden quarter,' in Kalhaṇa's *Rājataraṅgiṇī* (ed. by Durgāprasāda, son of Vrajalāla, in 3 vols., Bombay, 1892–1896), 3.382. 2. Lit. *madhura* means 'sweet,' 'honied,' but the gloss is *mṛdu*, 'soft.' 3. The word *dig-* in *digvadhūnāṃ* appears to have no paronomasiac rendering. 4. The dawn color is red; but when the maturity of the rays is attained, and when the sun is above the horizon, the full blaze of its light is yellow. On the form *-kapilimā*, fem. from a *-man* stem in composition, cf. Whitney, *Skt. Grammar*, 436, 437. 5. The commentary explains: 'it sprouts out on the face of youths.' The *dina-* in *dinamukhe*, and the compound *ujjṛmbhāmbhojanetradyutini* appear to have no paronomasiac rendering.

V.L. (b) HB *āruḍhaprāuḍhi-*. (c) J *aśruśreṇīva*; VJHB *tāsāṃ diśatu*.

16

māulīndor māiṣa moṣīd dyutim iti vṛṣabhāṅkena yaḥ śaṅkineva
pratyagrodghāṭitāmbhoruhakuharaguhāsusthiteneva dhātrā

kṛṣṇena dhvāntakṛṣṇasvatanuparibhavatrasnuneva stuto 'laṃ trāṇāya stāt tanīyān api timiraripoḥ sa tviṣām udgamo vaḥ

The[1] rising of the rays of (Sūrya), Foe of Darkness, is warmly praised by (Śiva), whose attribute is the bull, because [that god is], as it were,[2] fearful lest [Sūrya] should obscure the splendor of the moon on his head,

And is also praised by (Brahmā), the Creator, who is, as it were, comfortably settled in his hiding-place—the hollow of a newly-opened lotus,[3]

And also by Kṛṣṇa (Viṣṇu), who, as it were, fears the humiliation of his own body, which is black as darkness.[4]

May the rising of these rays of (Sūrya), Foe of Darkness, even though their light is dim, exist for your protection[5]!

Notes. 1. In this stanza, Sūrya is praised by Śiva, Brahmā and Viṣṇu. On this, the commentary notes: 'He (Mayūra) indicates the greatness of Ravi (Sūrya), through having him praised by the chief gods.' Cf. stanzas 88, 91, 92 and 93, which compare Sūrya to Brahmā, Viṣṇu and Śiva. 2. As the commentary notes, the *iva,* 'as it were,' in this, and also in the two following *pādas,* indicates the presence of the rhetorical figure 'Poetic Fancy' (*utprekṣā*); cf. stanza 1, note 6. 3. Brahmā is afraid that the sun may cause the lotus in which he reclines (cf. stanza 13, note 4) to close its petals—some lotuses close in the daytime—and so imprison him; cf. the commentary, which attributes to Brahmā the following thought: 'May he (Sūrya) not cause [for me] any uncomfortable position (*duḥsthitim*) by the contraction [of the lotus].' 4. The commentary attributes the following thought to Kṛṣṇa: 'He (Sūrya) may humiliate my body, through mistaking it for darkness.' Since light dispels darkness, Kṛṣṇa, the 'Black One,' is fearful lest his black body should be humiliated by the bright sunlight. Kṛṣṇa was born with a black body; cf. *Mahābhārata,* 1. 197. 32–33, where it is stated that Kṛṣṇa was the product of one of Viṣṇu's black hairs. 5. Lit. 'may the rising of the rays, although [it (the rising) is] rather slender, exist, etc.' The meaning appears to be that the light shed by the rays at dawn is slight as compared to their mid-day radiance.

V.L. (a) VHB *māulīndor māiva*; HB *moṣīdyutim.* (b) H *pratyagro ghvāṭitāmbhoruha-*, B *pratyagrodhvāṭitāmbhoruha-.* (c) H *kṛṣṇeṇa* (with two lingual nasals).

17

vistīrṇaṃ vyoma dīrghāḥ sapadi daśa diśo vyastavelāmbhaso 'bdhīn

kurvadbhir dṛśyamānāṃ naganagaraganāṇābhogapṛthvīṃ ca pṛthvīm
padminy ucchvāsyate yāir uṣasi jagad api dhvaṃsayitvā tamisrām
usrā visraṃsayantu drutam anabhimataṃ te sahasratviṣo vah

The rays of the Thousand-rayed[1] (Sūrya) at once make visible the wide-spreading sky, the far-extending ten[2] quarters, and the oceans with their tide-tossed waters,[3]
And also the broad earth with [all] the extent of its groups of cities and mountains[4];
By them, when they at dawn destroy darkness, the lotus-plant is ‹opened›, and the universe also is ‹revived›.[5]
May these rays of the Thousand-rayed (Sūrya) quickly destroy[6] what is not to your liking!

Notes. 1. For the thousand rays of Sūrya, see stanza 13, note 11. 2. For the 'ten quarters [of the sky],' see stanza 4, note 3. 3. Lit. 'oceans, the waters of whose tides are tossed about,' or 'oceans, whose flood-tides are tossed about.' 4. Lit. 'making visible also the earth, [which is] broad by reason of the extent of its groups of cities and mountains.' The reading of the Kāvyamālā text (see V.L.) would be rendered as 'making (i.e. creating) the earth, [which is] broad by reason of the extent of its various mountains, cities and trees [thus] made visible.' I take it that the adjective *dṛśyamānāṃ*, 'visible,' modifies the compound *naga . . . pṛthvīṃ*, and is understood with *vyoma, diśo* and *abdhīn*. 5. Or else, 'is gladdened.' 6. Lit. *visraṃsayantu* means 'may they cause to fall asunder.'

V.L. (b) The Kāvyamālā text reads *dṛśyanānānaganagaranagābhoga-*; I have adopted the reading of VJHB, *dṛśyamānām* etc., as given above in the text: H *pṛthvīñ ca pṛthīṃ*. (c) V *ucchāsyate*; HB *tamiśrām* (with palatal sibilant). (d) HB *uśrāvi śraṃsayantu*, J *usrāvi sraṃsayantu*, V *uśrā viśraṃsayantu*, K *usrā visrāvayantu*.

18

astavyastatvaśūnyo nijarucir aniśānaśvaraḥ kartum īśo
viśvaṃ veśmeva dīpaḥ pratihatatimiraṃ yaḥ pradeśasthito 'pi
dikkālāpekṣayā 'sāu tribhuvanam aṭatas tigmabhānor navākhyāṃ
yātaḥ śātakratavyāṃ diśi diśatu śivaṃ so 'rciṣām udgamo vaḥ

The[1] rising of the rays of the Hot-rayed (Sūrya), although fixed in its place, is able to dispel darkness from the universe,[2] as a lamp[3] [dispels darkness from] a dwelling;

But the rising of the rays is ‹not subject to the dissolution of death›,[4] «its splendor is innate», and it is «eternally imperishable»,[5]

Whereas a lamp is ‹not praiseworthy and is devoid of soul›, «its splendor is not innate»,[6] and it is «perishable in a day».[7]

In regard to place and time,[8] the rising of the rays makes a fresh appearance[9] in Indra's quarter[10] [at every dawn].

May that rising of the rays of the Hot-rayed (Sūrya), who wanders over the three worlds, bestow happiness upon you!

Notes. 1. This stanza is quoted in the *Kavikaṇṭhābharaṇa* (4. 1–2) of Kṣemendra (fl. 1037 A.D., according to Mabel Duff, *Chronology of India*, p. 118; or 1050 A.D., according to Krishnamacharya, *Sanskrit Literature*, p. 43). The *Kavikaṇṭhābharaṇa* has been edited in the Kāvyamālā Series, by Durgāprasād and Parab (see part 4, p. 133, Bombay, 1887, for this stanza, and compare article, *Kṣemendra's Kavikaṇṭhābharaṇa*, containing analysis and comments, by J. Schönberg, in *Sitzungsberichte der Philosophisch-Historischen Classe der kaiserlichen Akademie der Wissenschaften*, vol. 106, p. 477–504, Wien, 1884). The subject of chapter 4, where this stanza of the *Sūryaśataka* is quoted, is 'Distinction between Faults and Points of Excellence' (*atha guṇadoṣavibhāgaḥ*). On Mayūra's stanza, Kṣemendra says: 'The three good qualities in poetry are clearness in words, sense and sentiment; the faults of poetry are obscurity in words, sense and sentiment. Poetry is possessed of good qualities, or lacks them; is either faulty or lacks faults; or is both faulty and possessed of good qualities. . . . An example of poetry that is both faulty and possessed of good qualities is the stanza of Mayūrabhaṭṭa, beginning *astavyasta-*.' 2. Lit. 'is able to make the universe to have its darkness destroyed.' 3. For other instances in the *Sūryaśataka* where the rays are compared to a lamp, see stanza 11, note 3. 4. Lit. 'is free from the condition of being tossed about by death'; i.e. is not subject to rebirth. 5. Resolve this *pāda* as *asta-vyastatva-śūnyo nija-rucir aniśa-anaśvaraḥ*. 6. The commentary explains that a lamp's splendor is not innate, 'because of its (the lamp's) having to be supplied with oil, etc.' 7. For the second rendering, resolve as *a-stavyas tatva-śūnyo 'nija-rucir aniśā-naśvaraḥ*. The term *aniśā*, in the sense of 'day,' is not found in the lexicons, but the gloss is *divasaḥ*, 'day,' and *niśā*, meaning 'night,' is found. The phrase 'perishable in a day' is seemingly synonymous with 'transitory.' 8. Lit. 'in the matter of quarter and time, that rising of the rays has gone to a new name in Indra's quarter.' The commentary notes: 'In the matter of

quarter and time, "quarter" [means] east, etc., [and] "time" [means] dawn, etc.; it (the rising of the rays) is called "new," with the idea that it is seen in the eastern quarter at dawn. But in reality this (Sūrya), who is deprived of his name (*? vyapadeśaśūnyo*), is not new, but old.' For a similar conception of the relation of Sūrya to time and place, see stanza 97, note 1. 9. Lit. *navākhyāṃ yātaḥ* means 'gone to a new name.' I have rendered as 'makes a fresh appearance.' 10. Indra's quarter was the east. The *lokapālas*, or guardians of the eight points of the compass, beginning with the east, and taken in order, were as follows: Indra, Vahni (Agni), Pitṛpati (Yama), Nāirṛta (the Rākṣasas), Varuṇa, the Marut (Vāyu), Kubera, and Īśa (Śiva). This is the list as given in *Amarakośa* (1.3.75), and also found in *Sūryaśataka*, stanza 58. In *Manu* (5.96), the eight are enumerated as Soma, Agni, Arka (Sūrya), Anila (Vāyu), Indra, Vittapati (Kubera), Appati (Varuṇa), and Yama. See also *Rāmāyaṇa* (2.16.24), where the guardians of the north, east, south and west are said to be Kubera, Indra, Yama and Varuṇa. The eight elephants belonging to the eight regents are enumerated by *Amarakośa* (1.3.76), in the following *śloka*:—

āirāvataḥ puṇḍarīko vāmanaḥ kumudo 'ñjanaḥ
puṣpadantaḥ sārvabhāumaḥ supratīkaś ca diggajāḥ

V.L. (a) The *Kavikaṇṭhābharaṇa* (see note 1) reads *-aniśānaśvaraṃ*; B *kartum iśo*. (b) VJHB *pradeśe sthito*. (c) The *Kavikaṇṭhābharaṇa* (see note 1) reads *dikyālāpekṣ ayāsāu tribhuvanam*; H *tribhuvaṇam* (with cerebral nasal). (d) The *Kavikaṇṭhābharaṇa* (see note 1) reads *śivaṃ śociṣām udgamo*.

19

mā gān mlāniṃ mṛṇālīmṛdur iti dayayevā 'praviṣṭo 'hilokaṃ
lokālokasya pārśvaṃ pratapati na paraṃ yas tadākhyārtham eva
ūrdhvaṃ brahmāṇḍakhaṇḍasphuṭanabhayapariyaktadāirghyo dyusīmni
svecchāvaśyāvakāśāvadhir avatu sa vas tāpano rociroghaḥ

The flood of rays of the Heater[1] (Sūrya) does not enter (Pātāla), the Snake-world, as if through pity lest [that world], tender as a lotus stalk, should wither up,[2]

Nor does it illumine the farther side of Mt. Lokāloka[3] (Visible-invisible), for the sake of the name (Invisible) of that [farther side],[4]

And afterwards, [when] on the boundary of the sky,[5] it abandons longness,[6] because of its fear of breaking open a piece of the egg of Brahmā.[7]

May the Heater's (Sūrya's) flood of rays, the limit of [whose] sphere [of action][8] is subject [only] to its own will,[9] protect you[10]!

Notes. 1. Or, the 'Illuminator' 2. Lit. 'as if through pity, with the thought: "May [that world], tender as a lotus stalk, not go to withering."' 3. A mythical circular mountain-range, separating the earth from void space, was called Lokāloka, 'Visible-invisible.' It was so high that the light of neither sun, moon nor stars could reach its farther side. Hence the farther side was always wrapped in inky blackness; cf. *Bhāgavata Purāṇa*, 5 20. 34–37 (ed. Bombay, 1898; cf. tr. by M. N. Dutt, vol. 1, book 5, p. 74–75, Calcutta, 1895); and *Viṣṇu Purāṇa*, 2. 4 (Wilson, vol. 2, p. 204–205). 4. Lit. 'it does not illumine the farther side of Lokāloka, just because of its name.' If Sūrya should shine upon the invisible (*aloka*) side, that side would become visible (*loka*). 5. That is, at sunset, when the sun is on the western horizon. The horizon, as being the place where sky meets earth, may be called 'the boundary of the sky.' 6. The rays become shorter as Sūrya nears his setting; cf. stanza 7, where it is said that 'the rays at first [i.e. at dawn] bear dwarfishness, but afterwards indeed are long'; and stanza 98, which describes the 'new' rays as 'not having attained their full length.' 7. The fanciful picture presented seems to be that Sūrya shortens his rays, fearing lest their heat should cause the mundane egg to break—heat hatches eggs—and so destroy the universe which rests within the egg. But it is not clear to me why the egg should be more endangered when Sūrya nears the horizon than at any other time of day. The story of the birth of the universe from the egg of Brahmā is told in all the Purāṇas; cf. for example, *Viṣṇu Purāṇa*, 1. 2 (Wilson, vol. 1, p. 39–40), or *Mārkaṇḍeya Purāṇa*, 45. 62–70 (Pargiter, p. 222–223). The 'golden egg' is also mentioned in *Manu*, 1. 9. 8. Lit. *avakāśāvadhir* means 'limit of [whose] place.' I have rendered as 'limit of [whose] sphere [of action].' 9. That Sūrya is responsible for his acts to no one but himself is an idea expressed also in stanza 6. 10. According to F. W. Thomas (ed. of the *Kavīndravacanasamuccaya*, introd., p. 68, Calcutta, 1912), this stanza of the *Sūryaśataka* is cited by Ujjvaladatta, on *Uṇādisūtra* (Aufrecht's edition, p. 19), 4. 51.

V.L. (1) V *hi loke*, B *'hiloka*.

20

aśyāmaḥ kāla eko na bhavati bhuvanānto 'pi vīte 'ndhakāre
sadyaḥ prāleyapāḍo na vilayam acalaś candramā apy upāiti
bandhaḥ siddhāñjalīnāṃ na hi kumudavanasyā 'pi yatrojjihāne
tat prātaḥ prekṣaṇīyaṃ diśatu dinapater dhāma kāmādhikaṃ
vaḥ

When the splendor[1] of (Sūrya), Lord of Day, rises, and when darkness disappears, not only does time become ‹free from night›,[2] but also the limits of the earth become ‹freed from gloom›;

Not only does the ‹snow on the foothills› of the mountain at once «begin to melt», but also the moon ‹with its snowy rays› «begins to grow dim»[3];

Not only is there ‹performance› of the *añjali*[4] by Siddhas,[5] but also a ‹closing up› of the lotus-cluster.[6]

May that splendor, lovely at dawn, of (Sūrya), Lord of Day, bestow on you more than your desire!

Notes. 1. In the expression *yatrojjihāne* (in *pāda* c), *yatra* appears to be the equivalent of *yasmin dhāmni*, correlative to *tat . . . dhāma* (in *pāda* d). This, at any rate, is the explanation of the commentary. For a similar use of *yatra* in a locative absolute construction, cf. stanzas 76, 83, 85, 88, 95, and see Whitney, *Skt. Grammar*, 1099, b. 2. Time is regarded as being divided into day-time and night-time; consequently, when time is 'free from night,' it must be day-time. 3. Lit. 'not only does the mountain, ‹whose foothills are snowy›, at once go to «melting», but also the moon, ‹whose rays are snowy›, goes to «disappearance».' 4. The position of the hands, when folded in making the *añjali*, resembles the bud-like shape of a closed lotus; cf. stanza 10, note 4. 5. The commentary notes: 'For Siddhas, when approaching the Blessed (Sūrya), make the *añjali*.' On the Siddhas, cf. stanza 6, note 8. 6. The white lotus is night-blooming, and closes at sunrise. The commentary says: 'The white lotuses (*kumudāni*) also close at this time.'

V.L. (a) VHB *bhuvanānte*; K *vītāndhakāraḥ*. (b) VJ *candramāś cā 'bhyupāiti*, HB *candrasāś cā 'bhyupāiti*. (c) V *naddhaḥ*, H *vaddhaḥ*, B *baddhaḥ siddhāṃjalināṃ*. (d) B *kāmādikaṃ*.

21

yat kāntiṃ paṅkajānāṃ na harati kurute pratyutā "dhikya-ramyāṃ
no dhatte tārakābhāṃ tirayati nitarām āśu yan nityam eva
kartuṃ nā 'laṃ nimeṣaṃ divasam api paraṃ yat tad ekaṃ trilokyāś
cakṣuḥ sāmānyacakṣurvisadṛśam aghabhid bhāsvatastān maho vaḥ

The light of (Surya), the Shining One, [is] the sole eye[1] of the three worlds, [but is] different from an ordinary eye;
For it does not take away, but, on the contrary, makes more lovely the beauty of the lotuses,[2]
And it does not support but indeed always very quickly obscures the splendor of the stars,[3]
And it is unable to ‹make› a wink, although it can ‹create› the noble day.[4]
May that light of (Sūrya), the Shining One, be[5] the destroyer of your sin[6]!

Note. 1. For other instances where Sūrya is called an 'eye,' see stanza 13, note 2. 2. An ordinary eye does appropriate the beauty of a lotus, as evidenced by the common Sanskrit epithet, 'lotus eye' The commentary, however, says: 'But the other (i.e. the ordinary) eye takes away the beauty of the lotuses, with the idea that it is indeed an imitation of them.' Perhaps this means that the pupil of the eye is like the heart of a lotus, while the lashes are like the petals. Besides, an eye opens and shuts, like a lotus 3. In this *pāda*, the words *dhatte tārakābhāṃ* are capable of a double rendering, on which is based the distinction between Sūrya, as the eye of the three worlds, and an ordinary eye; thus: 'Sūrya does not ‹support the splendor of the stars›, but an ordinary eye does ‹maintain the brightness of its pupil›.' 4. An ordinary eye cannot refrain from winking, but is unable, like Sūrya, to make day and night. Bernheimer (see Introd., p. 105) sees a slightly different meaning. He renders: 'esso non può battere nel tempo di un istante (come quello dei mortali) ma nel tempo di un giorno'; and in a footnote he explains: 'L'occhio dei mortali batte cioè si apre e si chiude in un istante; quello del sole si apre al mattino e si chiude alla sera, batte dunque in un giorno.' That is, it takes the sun a whole day to make one wink. 5. On the euphonic combination *bhāsvatastāṃ* (for *bhāsvataḥ stāṃ*), cf. Whitney, *Skt. Grammar*, 173, a. 6. The distinction drawn in this stanza between Sūrya and an ordinary eye is an instance of the rhetorical figure *vyatireka*; cf stanza 23, note 1, where this figure is discussed at length.

V.L. (b) K *nādhatte tārakābhāṃ*; V *niraṭām āśu*. (c) V *trilokyām*.

22

kṣmāṃ kṣepīyaḥ kṣapāmbhaḥśiśiratarajalasparśatarṣād ṛteva
drāg āśā netum āśādviradakarasaraḥpuṣkarāṇī 'va bodham
prātaḥ prollaṅghya viṣṇoḥ padam api ghṛṇayevā 'tivegād
davīyasy

uddāmaṃ dyotamānā dahatu dinapater durnimittaṃ dyutir vaḥ

The splendor of (Sūrya), Lord of Day, goes quickly to the earth,
as if because of its desire to sip the cool water of the dew,[1]
[And also] goes[2] swiftly to [all] the quarters [of the sky], as if
to cause to open[3] the ‹tips›, ‹[shaped like] pond lotuses›,[4]
of the trunks of the elephant[-guardians] of the quarters,[5]
And at dawn, impetuously transcending even the step of Viṣṇu,[6]
as if in contempt,[7] it goes[8] to more remote[9] [places].
May this fiercely-shining splendor of (Sūrya), Lord of Day,
burn up whatever is of ill omen to you!

Notes. 1. Lit. 'because of its desire for touching the rather cool water of the night-water.' This fanciful idea that the hot rays come to earth, in order to satisfy their thirst by drinking the cool dew, is an instance of *utprekṣā*; cf. stanza 1, note 6. 2. The commentary says that *ṛtā*, 'is gone,' which occurs in *pāda* (a), is to be supplied both here and in *pāda* (c). 3. Lit. 'as if to lead to expanding.' 4. The tip of an elephant's trunk opens out to seize objects of food, etc.; the basis of the comparison between the tips and lotuses rests only on this similarity—that they both open. The imagining of the tips in the guise of lotus-blossoms is an instance of *utprekṣā*; cf. note 1. 5. On the regents of the eight directions, and their elephants, cf. stanza 18, note 10. 6. The 'step of Viṣṇu' is poetical for 'sky'; cf. stanza 7, note 4. 7. The contempt is for Viṣṇu, because the rays go higher in the sky than that deity went; cf. stanza 7. 8. The commentary supplies *ṛtā*, 'is gone'; cf. note 2. 9. The locative *davīyasi* denotes here, according to the commentary (cf. note 8), the limit of motion after *ṛtā*; cf. Whitney, *Skt. Grammar*, 304, a.

V.L. (a) VHBK *-śiśirataratalasparśa-*, J *-śiśiratarālasparśa-*. (b) V *prāg āśā*; J *-puṣkarāṇām vibodham*. (c) J *-vegād garīyasy*. (d) V *udāmadyotamānā*, JHB *uddāmadyotamānā*.

23

no kalpāpāyavāyor adayarayadalatkṣmādharasyā 'pi gamyā gāḍhodgīrṇojjvalaśrīr ahani na rahitā no tamaḥkajjalena prāptotpattiḥ pataṅgān na punar upagatā moṣam uṣṇatviṣo vo vartiḥ sāivā 'nyarūpā sukhayatu nikhiladvīpadīpasya dīptiḥ

The[1] splendor of the Hot-rayed (Sūrya), the lamp[2] of all the *dvīpas*,[3] is verily a wick, [but] of a nature different[4] [from that of an ordinary wick];

For it is not assailable[5] even by the wind [that accompanies] the destruction of a *kalpa*[6]—a wind that rends the mountains with merciless force[7];

And in the daytime it pours out a dense shining splendor,[8] and is free from[9] the ink of darkness[10];

And it derives its origin ‹from Pataṅga (Sūrya)›, and, moreover, is not subject to being extinguished ‹by a moth›.[11]

May that splendor of the Hot-rayed (Sūrya) bring you joy!

Notes. 1. This stanza is quoted in Ānandavardhana's *Dhvanyāloka* (2. 23–24; p. 92 of the Kāvyamālā text as cited in stanza 9, note 1) as an example of the rhetorical figure *vyatireka*, 'distinction.' The author's remarks on this stanza of Mayūra are as follows: *atra hi sāmyaprapañca-pratipādanaṃ vināiva vyatireko darśitaḥ*, which Jacobi (*ZDMG*, 56. 614) renders as: 'Hier ist nämlich der *vyatireka* (die höhere Vortrefflichkeit der Sonne im Vergleich mit einer Lampe) gezeigt, ohne dass die Ähnlichkeit ausdrücklich dargestellt ist.' Jacobi (*loc. cit.*, p. 613, footnote 3) defines *vyatireka* as follows: '*Vyatireka* heisst ein Vergleich, der darauf hinausläuft, das Subjekt als höher oder als geringer denn das Objekt des Vergleiches hinzustellen; der Vergleich fällt also zu Gunsten des Subjekts oder Objekts aus.' Another definition is that of Daṇḍin in the *Kāvyādarśa* (2. 180): *śabdopātte pratīte vā sādṛśye vastunor dvayoḥ | tatra yad bheda-kathanaṃ vyatirekaḥ sa kathyate.* This Böhtlingk, in his edition of the *Kāvyādarśa*, renders as: 'Wenn bei der ausgesprochenen oder bekannten Gleichheit zweier Dinge ihr Unterschied angegeben wird, so nennt man dieses *Vjatireka*; d.i. Gegenüberstellung mit Angabe des Unterschiedes.' It may be noted in passing that stanza 21, which compares Sūrya to an eye, is very similar to this stanza in its general arrangement, and presents another instance of *vyatireka*. 2. For a list of the stanzas where Sūrya is compared to a lamp, see stanza 11, note 3. 3. The *dvīpas* were geographical divisions of the terrestrial earth. According to the Purāṇas, they were seven in number, and were grouped around Mt. Meru (see stanza 1, note 4) like the petals of a lotus, each being separated from the other by a distinct ocean. The central one was Jambudvīpa, in which was situated Bhāratavarṣa, or India; cf. *Viṣṇu Purāṇa*, 2. 2 (Wilson, vol. 2, p. 109–110, and note); see also stanza 97, note 2. 4. Cf. stanza 21, where the light of Sūrya is said to be 'an eye different from an ordinary eye.' 5. With *kalpāpāyavāyor . . . gamyā*, 'assailable by the wind, etc.,' cf. *Gaṇḍīśataka*, stanza 42, where again is found a genitive of the agent with *gamya,—gamyam agner*, 'assailable by Agni'; so also in *Bhaktāmara-stotra*, stanza 16, *gamyo na . . . marutāṃ*, 'not assailable by the winds.' On this genitive, see Speijer, *Sanskrit Syntax*, 114. 6. A *kalpa* was a period of 4,294,080,000 years, and constituted one day of Brahmā. At the end of every *kalpa*, the three worlds were all consumed with fire and then immersed in ocean. Chaos then existed for a night of Brahmā, which

was as long as one of his days. Then Brahmā awoke from his sleep—he reposed as Nārāyaṇa (Viṣṇu) on the serpent Śeṣa (stanza 35, note 8) at the bottom of the ocean—and began anew the work of creation; cf. *Viṣṇu Purāṇa*, 1.2–3 (Wilson, vol. 1, p. 41–54, and notes). 7. Lit. 'having mountains bursting through its merciless force'; the commentary glosses *dalat* by *śīryamāṇa*, 'crushed.' The sense of this *pāda* seems to be that the flame of Sūrya cannot be blown out even by the strongest of winds, but any puff of air will put out a flaming wick. With the sentiment expressed here, compare stanza 16 of the *Bhaktāmarastotra* (cf. Introd., p 24): *ganyo na jātu marutāṃ calitācalānāṃ dīpo 'paras tvam asi nātha jagatprakāśaḥ*, 'Thou, O Lord Jina, art not ever assailable by the winds that move the mountains; thou art a second lamp (Sūrya) illuminating the world.' 8. In the full glare of sunlight the light of an ordinary lamp is scarcely discernible. 9. The double negative of course makes an affirmative; I have rendered *na rahitā no*, 'not undeprived,' as 'free from.' For other instances of the use of the double negative in the *Sūryaśataka*, see stanzas 38 (note 3), 59 (note 6), and 87 (note 3). 10. Sūrya is free from the ink (*kajjala*) of darkness, but a lamp-wick is not free from lamp-black (*kajjala*). 11. A lamp-wick is not descended from Pataṅga (Sūrya), and is subject to extinction by a moth. The meaning appears to be that a moth, fluttering at a light, may extinguish it; cf. *Mṛcchakaṭikā*, 3.18+ (in the prose), where the burglar Śarvilaka, embarrassed in his movements by a lighted candle, releases a moth, which he carries for the very purpose, to flutter against and extinguish the flame. See the edition of the *Mṛcchakaṭikā* by Parab, Bombay, 1900, and the translation in the Harvard Oriental Series by A. W. Ryder, Cambridge, Mass., 1905.

V.L. (a) HB *-dalakṣmādharasyā*; K and the *Dhvanyāloka* (see note 1) read *'pi śamyā*. (b) B *rahitā ne tamaḥ-*. (c) V *uṣṇatviṣo vā*.

24

niḥśeṣāśāvapūrapravaṇaguruguṇaślāghanīyasvarūpā
paryāptaṃ nodayādāu dinagamasamayopaplave 'py unnatāiva
atyantaṃ yā 'nabhijñā kṣaṇam api tamasā sākam ekatra vastuṃ
bradhnasyeddhā rucir vo rucir iva rucitasyā "ptaye vastuno 'stu

The bright splendor of Bradhna[1] (Sūrya) is like desire:
For the very nature [of the splendor] is praiseworthy for its good qualities, and[2] is intent on filling [with light] all ‹the quarters [of the sky]›,
Whereas the very nature [of desire] is praiseworthy for its good qualities, and is inclined to fulfil all ‹wishes›;

And [the splendor] verily reaches its culmination[3] not at the beginning of its ‹rising›, but at the time of its «disappearance» at the close of the day,

Whereas [desire] verily reaches its culmination not in the beginning of its ‹prosperity›, but in its «adversity»;

[The splendor] ‹cannot remain, even for a moment, in the same place with darkness›,

Whereas [desire] ‹cannot endure, even for a moment, to be without the object of its wish›.[4]

May [this][5] bright splendor of Bradhna (Sūrya) bring about for you the fulfilment of your desires[6]!

Notes. 1. For the meaning of 'Bradhna,' cf. stanza 3, note 1. 2. The commentary, which I have followed, takes the long compound in the first *pāda* to be a *dvandva*. 3. Lit. *paryāptaṃ . . . unnatā* means 'is fully upraised'; I have rendered as 'reaches its culmination.' 4. Lit. 'is not able to be, even for a moment, in one place with lack.' 5. There is no demonstrative in this troublesome stanza, to act as correlative to the *yā*; cf. *Caṇḍīśataka*, stanza 9 (note 4), for a similar omission; and see stanzas 33 and 98, where there is no relative to match the demonstrative. 6. Lit. 'may it be for the acquisition of your desired object.'

V.L. (b) J *paryāptā*; HB *unnateva*. (d) K *rucirasyā "ptaye*, B *racitasyā "ptaye*.

25

bibhrāṇaḥ śaktim āśu praśamitabalavattārakāurjityagurvīṃ
kurvāṇo līlayā 'dhaḥ śikhinam api lasaccandrakāntāvabhāsam
ādadhyād andhakāre ratim atiśayinīm āvahan vīkṣaṇānāṃ
bālo lakṣmīm apārām apara iva guho 'harpater ātapo vaḥ

The ‹early› light of (Sūrya), Lord of Day, is like a second ‹youthful› Guha (Kārttikeya)[1]:

For it quickly brings a ‹power›[2] «that is mighty and[3] that utterly extinguishes the splendor of the stars»,

Whereas Guha bears a ‹spear›[4] «that is heavy and that quickly overcomes the power of the mighty Tāraka»[5];

The light of the Lord of Day also ‹scornfully› «eclipses [the brilliance of] fire»[6] and «the glittering splendor of the moonstone»,[7]

Whereas Guha ‹in sport› «rides on a peacock»[8] «which is resplendent with the flashing tips of the eyes in its tail»;
The light of the Lord of Day brings superabundant joy to the eyes[9] ‹in darkness›,
Whereas Guha brings superabundant joy to the eyes ‹of (Śiva),[10] Foe of Andhaka›.[11]
May the light of (Sūrya), Lord of Day, bring[12] you unbounded prosperity!

Notes. 1. For the birth and origin of Kārttikeya, his appointment to be commander of the army of the gods, and his slaying of Mahiṣa and other demons, see below, in the introd. to the *Caṇḍīśataka*, p. 248, *272*; *Mahābhārata*, 3. 223–232; *Rāmāyaṇa*, 1. 37. 1–33; on his parentage, see *Caṇḍīśataka*, stanza 5, note 1, and stanza 28, note 2. See also the section *Skanda or Kārttikeya*, in the latest addition to Bühler's *Grundriss*, the volume by R. G. Bhandarkar, entitled *Vāiṣṇavism, Śaivism*, p. 150–151, Strassburg, 1913. He was called Guha, 'secret-born,' because born in the solitude of a forest; cf. *Mahābhārata*, 13. 86. 14. 2. The commentary explains that this 'mighty power' was 'the ability to illumine the universe.' 3. The commentary explains as 'a power, mighty because of extinguishing, etc.' 4. Kārttikeya's peculiar weapon was the *śakti*, 'spear,' cf. *Mahābhārata*, 3. 231. 95–99. 5. For the slaying of Tāraka by Kārttikeya, cf. *Mahābhārata*, 13. 86. 29. 6. Lit. 'making the fire subsidiary,' or 'making the fire down.' 7. Or, as noted in the commentary, we may render: 'the lovely splendor of the shining moon'; or, 'the lovely splendor of glittering gold.' On the moon-stone, see stanza 37, note 5. 8. Lit. 'makes a peacock [to be] beneath him.' As is well known, the peacock was the vehicle of Kārttikeya; cf. W. Crooke, *The Popular Religion and Folk-Lore of Northern India*, vol. 2, p. 156 (Westminster, 1896), where are listed the vehicles of all the Hindu deities—a *haṃsa* for Brahmā, Garuḍa for Viṣṇu, the bull Nandi for Śiva, a buffalo for Yama, a peacock for Kārttikeya, a rat for Gaṇeśa, etc. Crooke (*loc. cit.*) suggests that in the *vāhanas*, or 'vehicles,' there may be indications of totemism, or that the vehicles may represent tribal deities imported into Hinduism. 9. The commentary explains that the 'eyes' here mentioned refer to the eyes of the ruddy-goose; cf. stanza 12, where the eyes of the ruddy-geese are said to be '[full of] longing for blandishments.' 10. Śiva was the reputed father of Kārttikeya; cf. *Caṇḍīśataka*, stanza 5, note 1, and stanza 28, note 2. 11. It is stated several times in the *Mahābhārata*—e.g. 7. 155. 44—that Śiva killed the demon Andhaka, and the preface (p. 79 and 82) of Wilson's translation of the *Viṣṇu Purāṇa* records that descriptions of the fight between Śiva and this demon are given in the *Kūrma* and the *Matsya Purāṇas*. 12. Śaraṇadeva's *Durghaṭavṛtti* (cf. *Sūryaśataka*, stanza 2, note 3), in connection with comment on *Pāṇini*, 1. 3. 12 and 6. 1. 10 (see Śāstrī's edition of the *Durghaṭavṛtti*, p. 13, line 22, and p. 93, line 20), notes

as grammatical peculiarities that *ādadhyāt* is in the active voice, and that it is an optative (instead of the more usual precative or imperative) to express benediction.

V.L. (a) HB *-gurvī*. (b) *-kāntāvabhasam*. (c) K *ādeyāt andhakāre*, Śaranadeva (see note 12) *ādheyāt*; K *āvahan īkṣaṇānāṃ*.

26 (27 in J)

jyotsnāṃśākarṣapāṇḍudyuti timiramaṣīśeṣakalmāṣam īṣaj
jṛmbhodbhūtena piṅgaṃ sarasijarajasā saṃdhyayā śoṇaśociḥ
prātaḥ prārambhakāle sakalam iva jagaccitram unmīlayantī
kāntis tīkṣṇatviṣo 'kṣṇāṃ mudam upanayatāt tūlikevā 'tulāṃ vaḥ

At[1] the time when dawn begins,[2] the splendor of the Hot-rayed (Sūrya), like a painter's brush,[3]

Portrays, as it were, the whole universe ‹in various colors›, [like] ‹a picture›;

For it [the universe] is of a white luster through its having appropriated[4] particles of moonlight; it is mottled with black owing to the remnant[5] of the ink of darkness;

Is yellow because of the lotus-pollen that is [just] becoming visible through the slight expansion[6] [of the petals]; and possesses a red glow by reason of the [dawn]-twilight.

May the splendor of the Hot-rayed (Sūrya) bring unbounded joy to your eyes!

Notes. 1. In J this stanza is no. 27, no. 29 of the Kāvyamālā text appearing as no. 26 in J. The resultant order in J is therefore 25, 29, 26, 27, 28, 30, 31, etc. For other changes in the order of the stanzas cf. Introd., p. 83. I have adopted throughout the order of stanzas that is given in the Kāvyamālā edition. 2. Lit. 'at dawn, at the time of the beginning.' 3. There is presented here the simile of a painting. The universe is the canvas, and Sūrya's splendor is the paint-brush. The colors are the white of fading moonlight, the black, or gray, of departing night, the yellow of the lotus-pollen, and the red of dawn. For a list of the more noteworthy similes in the *Sūryaśataka*, see stanza 14, note 1. 4. Or, if instead of *-ākarṣapāṇḍu-* we read *-ākṛtsnapāṇḍu-*, which the commentary and J offer as a variant, we should render 'is of a whitish color (lit. a color not all white), etc.' This, the commentary informs us, is due to 'the littleness (i.e. the dimness) of the moonlight.' 5. The gray vestiges of departing night are meant. 6. Lit. 'lotus-pollen proceeding from the slight expansion.'

V.L. (a) The commentary offers as a variant *jyotsnāṃśākṛtsʻa*, J *jyotsnāṃśākṛtsna-*, HB *jyotsāṃśākṛtsa-*, V *jyotsnāṃśākṛt sapāṇḍu-*, VJHB *timiramasī-*; B *-kalmāṣam īsacch-*. (c) I have adopted *sakalam iva*, which is the reading of VJHB; the Kāvyamālā text reads *sakalam api*. (d) H *tīkṣnatviṣokṣnāṃ*; VHB *upanayatānnūlikevātalāṃ*, J *upanayatāntūlikevātulāṃ*; B *va* (for *vaḥ*).

27 (28 in J)

āyāntī kiṃ sumeroḥ saraṇir aruṇitā pādmarāgāiḥ parāgāir
āhosvit svasya māhārajanaviracitā vāijayantī rathasya
māñjiṣṭhī praṣṭhavāhāvalividhutaśiraścāmarālī nu lokāir
āśaṅkyā "lokitāivaṃ savitur aghanude stāt prabhātaprabhā vaḥ

The dawn-splendor of Savitar (Sūrya) is gazed on by mortals who are doubtful
Whether it is a pathway, reddened with ruby dust, coming from [Mount] Sumeru,[1]
Or perhaps the banner of [Sūrya's] own chariot,[2] made of [cloth] dyed in saffron,
Or the madder-red row of streamers on the tossing heads of his line of noble steeds.[3]
May the dawn-splendor of Savitar (Sūrya) remove[4] your sin[5]!

Notes. 1. For a description of Meru, or Sumeru, which was composed of gold, and was the source of all precious stones, see stanza 1, note 4. 2. For Sūrya's chariot, see stanza 8, note 2. 3. For Sūrya's seven horses, see stanza 8, note 2. 4. Lit. 'may the dawn-splendor of Savitar exist for the removing of your sin.' 5. For the position of this stanza in J's text, see stanza 26, note 1.

V.L. (a) V *saraṇim*, B *saraṇir uṇitā*; V *padmarāgāiḥ*. (b) VHB *māhārajaniviracitā*. (c) VJB *-vidhṛtaśiraś-*; K *-cāmarālīva*; B *lokāur*. (d) J *syāt* (for *stāt*); VJHB *prabhāte prabhā vaḥ*.

28 (29 in J)

dhvāntadhvaṃsaṃ vidhatte na tapati ruciman nā 'tirūpaṃ vyanakti
nyaktvaṃ nītvā 'pi naktaṃ na vitaratitārāṃ tāvad ahnas tviṣaṃ yaḥ
sa prātar mā viraṃsīd asakalapatimā pūrayan yuṣmadāśām
āśākāśāvakāśāvataraṇataruṇaprakramo 'rkaprakāśaḥ

At dawn the splendor of Arka (Sūrya) does not possess its full intensity,
But [gains] fresh strength in the crossing of the intermediate space between the sky and the directions;
[At dawn] ‹it brings about the destruction of darkness›, but «does not shine intensely»,[1] nor «does it display its complete beauty»,
And ‹it brings about the destruction of error›,[2] but «does not willingly[3] cause pain», nor «does it display excessive conceit»[4];
And, although it has humiliated night, it does not yet pour out in full measure[5] the light of day.[6]
May that splendor of Arka (Sūrya) not cease to fulfil your expectation[7]!

Notes. 1. The commentary glosses *rucimat*, which is not found in the lexicons, but appears to be an adverb, by *dīptimat*, 'brilliant,' and *kaṭhoram*, 'piercingly.' For the suffix *-mat* used to form adverbs—a rare formation—see Whitney, *Skt. Grammar*, 1235, e. 2. Error, or ignorance, which is synonymous with error in Hindu philosophy, is spiritual darkness. 3. The commentary here glosses *rucimat* by *svecchayā*, 'in accordance with its own will,' apparently taking *ruci* in the sense of 'desire.' 4. The commentary here glosses *nā 'tirūpaṃ vyanakti* by *ātmānaṃ na ślāghate*, 'does not praise itself'; I have rendered as 'does not display excessive conceit.' 5. I have rendered the suffix *-tarāṃ* as 'in full measure,' taking it to be the suffix of comparison in the feminine adverbial form. For the attaching of this suffix to personal forms of verbs, cf. Whitney, *Skt. Grammar*, 473, c. 6. The commentary, omitting the *na* and the *api*, obtains a second rendering of this *pāda*, interpreting it as follows: *naktaṃ rūpaṃ vipakṣaṃ pratikṣipya divasakalyamitrasya tejovṛddhiṃ karoti* [read *kalya* for *kalpa*], 'disregarding night, its contrary form, causes an increase of the splendor of its friend, the dawn of day.' 7. For the position of this stanza in J's text, see stanza 26, note 1.

V.L. (a) J *dhvāntadhvasaṃ*; VJHB *tapati nitarāṃ nā 'tirūpaṃ*. (b) K *nyaktāṃ*; K *ahni tviṣaṃ*. (c) VHB *mā vyaraṃsīd*; VHB *yuṣmadāśā*. (d) V *āśākāśā cakāśāvataraṇa-*.

29 (26 in J)

tīvraṃ nirvāṇahetur yad api ca vipulaṃ yat prakarṣeṇa cā 'ṇu
pratyakṣaṃ yat parokṣaṃ yad iha yad aparaṃ naśvaraṃ śāśvataṃ ca

yat sarvasya prasiddhaṃ jagati katipaye yogino yad vidanti
jyotis tad dviprakāraṃ savitur avatu vo bāhyam ābhyantaraṃ ca

The[1] two-formed splendor of Savitar (Sūrya) is both external and internal[2]:
For it is hot,[3] [yet] also the cause of final beatitude[4]; it is widely expansive, [yet] also exceedingly atomic;
It is perceptible,[5] [yet] imperceptible[6]; it is near, [yet] remote; it is transitory, and [yet] eternal;
It is well known to everyone in the universe, [yet only] some *yogins*[7] [really] know it.
May that splendor of Savitar (Sūrya) protect you[8]!

Notes. 1. The apparent contradictions in this stanza rest on a distinction made between the physical nature of Sūrya as known to ordinary mortals, and his metaphysical nature which is known only to those practising *yoga* meditation. 2. The commentary defines 'external' (*bāhyam*) as 'definable by external means,' and 'internal' (*ābhyantaraṃ*) as 'attainable by *yoga* meditation.' 3. The distinction apparently rests on a kind of pun—it is hot, or *sharp* (*tīvraṃ*), yet also the cause of *nirvāṇa*, the state wherein all senses are *dulled*. 4. For other passages where Sūrya is said to be the cause of emancipation, see stanza 9, note 7. Cf. also Kennedy, *Hindu Mythology*, which quotes (p. 348) the *Brahmā Purāṇa* as saying 'by devotion to whom (Sūrya) alone can final beatitude be obtained'; and the same work (p. 346), which quotes from the *Sūrya Upaniṣad* the thought that 'from Sūrya proceed existence and non-existence.' 5. The commentary explains as perceptible and imperceptible by the senses; cf. stanza 96 (note 4) for a similar idea. 6. Kennedy, *op. cit.* (see note 4), p. 347, quotes the *Brahmā Purāṇa* as saying that Sūrya is 'the witness of everything, but himself unseen and incomprehensible.' 7. The commentary explains: 'The twice-four *yogins*, headed by Vyāsa, know [it].' 8. For the position of this stanza in J's text, see stanza 26, note 1.

V.L. (a) VHB *prakarṣeṇa cā 'tha.*

30

ratnānāṃ maṇḍanāya prabhavati niyatoddeśalabdhāvakāśaṃ
vahner dārvādi dagdhuṃ nijajaḍimatayā kartum ānandam indoḥ
yat tu trāilokyabhūṣāvidhir aghadahanaṃ hlādi vṛṣṭyā "śu tad vo
bāhulyotpādyakāryādhikataram avatād ekam evā 'rkatejaḥ

The[1] [splendor] of jewels, whose part is played in a circumscribed place,[2] is for adornment[3] [only];
The [splendor] of fire can burn up wood and the like; [and] the [splendor] of the moon is able to bring joy by its innate coldness;
But the splendor of Arka (Sūrya), being the means of adornment of the three worlds, the burner-up of sin, and the swift bringer of joy through rain,[4]
Is alone greater [than the other splendors] by reason of its abundantly performing [all their] functions.[5]
May that splendor of Arka (Sūrya) protect you!

Notes. 1. The meaning of this stanza seems to be as follows: Jewels are for personal adornment only, but Sūrya adorns the whole world; fire burns wood, but Sūrya burns up sin; the moon gives joy by its cold rays, but Sūrya gives joy by the rain that he draws up and pours down. Jewels can only adorn not burn; fire can only burn, not adorn; the moon can only give joy, not burn or adorn; but Sūrya, or Sūrya's splendor, can both adorn, burn, and give joy; therefore the splendor of Sūrya is greater than the splendor of jewels, fire, or moon. 2. Lit. 'whose opportunity is grasped in a circumscribed place,' the meaning being that jewels perform their function of adorning only in some little place, as on the finger, in the ear, or around the neck. 3. Lit. 'is able for adorning,' or 'avails for adorning.' 4. The commentary quotes from an unnamed source, which I find to be *Mahābhārata*, 12. 263. 11: *ādityāj jāyate vṛṣṭiḥ*, 'from Āditya (Sūrya) rain is produced.' The same passage is quoted again in the commentaries on stanzas 77 (see note 1) and 93 (see note 5). For other places in the *Sūryaśataka* where the idea is expressed that Sūrya is a reservoir of water, see stanza 9, note 2. 5. Lit. 'greater because of [these] actions produced in abundance,' or 'greater because it commonly produces [all these] actions.'

V.L. (a) HB *maṇḍalāya prabhavati*; VHB *niyate deśa-*. (b) V *vahner dāvāgni-*; VHB *-dagdhaṃ*. (c) VJHBK read *yat tu*, which I have adopted; the Kāvyamālā text reads *yac ca*.

31

mīlaccakṣur vijihmaśruti jaḍarasanaṃ nighnitaghrāṇavṛtti
svavyāpārākṣamatvak parimuṣitamanaḥ śvāsamātrāvaśeṣam
visrastāṅgaṃ patitvā svapad apaharatād aśriyaṃ vo 'rkajanmā
kālavyālāvalīḍhaṃ jagad agada ivotthāpayan prākpratāpaḥ

The[1] dawn-splendor of Arka (Sūrya), like an antidote, rouses the universe which, bitten[2] by ‹Time›, [as if by] a ‹black› serpent, [lies], fallen and unconscious,[3]

With its eye closed,[4] its sense of hearing dulled,[5] deprived of the sense of taste,[6] the function of its nose suspended,

Its skin insensible to touch,[7] bereft of the power of reason, its limbs limp, having only breath left.

May the dawn-splendor proceeding from Arka (Sūrya) dispel your misfortune!

Notes. 1. We have here a simile. The sleeping world is likened to a man who has been bitten by a snake and lies unconscious. The rising of Sūrya is the antidote that rouses to life. For a list of the more noteworthy similes in the *Sūryaśataka*, see stanza 14, note 1. 2. The commentary glosses *avalīḍhaṃ*, 'touched,' by *grastam*, 'devoured.' I have rendered as 'bitten.' The commentary implies that both Time and serpents cause death. 3. Lit. 'sleeping.' 4. Lit. 'possessing a closing eye.' 5. Lit. 'with crooked ear.' 6. Or, 'its tongue paralyzed.' 7. Lit. 'its skin incapable of its own function.'

V.L. (a) VJHB *vijihvaśruti*; VJH *vighnitaghrāṇavṛtti*. (b) V *śyāmamātrāvaśeṣam*. (c) H *visrastāḍgaṃ*, B *visrastādgaṃ*; JK *apaharatād apriyaṃ*.

32

nihśeṣaṃ nāiśam ambhaḥ prasabham apanudann aśruleśānukāri
stokastokāpanītāruṇarucir acirād astadoṣānuṣaṅgaḥ
dātā dṛṣṭiṃ prasannāṃ tribhuvananayanasyā "śu yuṣmadviruddhaṃ
vadhyād bradhnasya siddhāñjanavidhir aparaḥ prāktano 'rciḥpracāraḥ

The eastern[1] appearing of the rays of Bradhna (Sūrya), the eye[2] of the three worlds,

Is ‹the action of divine fire›,[3] and [is also] another ‹application of magical eye-salve›,[4] for it «bestows pure wisdom» as eye-salve «makes bright the pupil of the eye»,[5]

It ‹removes perforce[6] all the dew that resembles tear-drops›, as eye-salve ‹quickly dries up the water, resembling tear-drops, [that seeps from between the eyelids] at night›,

It ‹gradually loses the glow of dawn›[7] as eye-salve ‹gradually drives away the redness of inflammation›[8]; it «speedily abandons the embrace of night», as eye-salve «quickly dispels [all] traces of eye-affections».[9]

May the eastern appearing of the rays of Bradhna (Sūrya) quickly destroy[10] whatever opposes you!

Notes. 1. Ordinarily, *prāktana* means 'former,' 'ancient.' I have rendered as 'eastern' on the basis of *prāk*, meaning 'in the east.' 2. For other passages where Sūrya is compared to an eye, cf. stanza 13, note 2. 3. The commentary, however, glosses by *avyabhicāritam añjanaṃ vidhātā*, 'creator of not-moved-about (or, inviolable) fire.' 4. Or, 'application of well-compounded eye-salve.' 5. Lit. 'grants the pupil [to be] bright'; or, perhaps, 'makes the pupil clear,' meaning that it removes from the pupil film-like accretions, etc. 6. Lit. *prasabham* means 'violently,' 'exceedingly.' I have rendered as 'perforce' and 'quickly.' 7. Lit. 'gradually has the glow of dawn taken away'; perhaps, 'gradually outshines the glory of Aruṇa'; Aruṇa was Sūrya's charioteer, as noted in stanza 8, note 1. 8. Lit. *aruṇa* means 'red color'; I have rendered here as 'inflammation.' 9. Lit. 'dispelling the consequences of ills'; this the commentary explains as 'dispelling the consequences of ills, such as jaundice, etc.' 10. On the root aorist optative *vadhyāt*, 'may he destroy,' see Apte, *Skt.-Engl. Dict.* s.v. *vadh*, where it is said that the root *vadh* is 'not used in classical Sanskrit except as a substitute for *han* in the Aorist and Benedictive'; and cf. *Pāṇini*, 2. 4. 42.

V.L. (c) H *tribhavananayanasyā "śu*; JHB *yuṣmad dhi ruddhaṃ*.

33

bhūtvā jambhasya bhettuḥ kakubhi paribhavārambhabhūḥ śubhrabhānor
bibhrāṇā babhrubhāvaṃ prasabham abhinavāmbhojajṛmbhāpragalbhā
bhūṣā bhūyiṣṭhaśobhā tribhuvanabhavanasyā 'sya vāibhākarī prāg
vibhrānti bhrājamānā vibhavatu vibhavodbhūtaye sā vibhā vaḥ

At dawn the splendor of (Sūrya), the Maker of Splendor, dazzlingly[1] brilliant, [becomes] the most beautiful ornament[2] of this mansion, the three worlds,

And, after having been the cause of the beginning of the humiliation[3] of the White-rayed (Moon) in the quarter[4] of [the sky belonging to] (Indra), Slayer of Jambha,[5]

It assumes a tawny-red color,[6] [and is] exceedingly[7] proud of
[its ability to cause] the expanding of the new lotuses.
May this splendor of (Sūrya), the Maker of Splendor, bring
about[8] for you the production of wealth[9]!

Notes. 1. The commentary says that *vibhrānti* is 'used as an adverb' (*kriyāviśeṣaṇam*), but gives no gloss of it. Bernheimer (see Introd., p. 105) renders *vibhrānti bhrājamānā* by 'che abbagliante scintilla,' which I have translated as 'dazzlingly brilliant.' Or should we read *vibhrānti-bhrājamānā* (cpd.), cf. Wackernagel, *Altind. Gr.* 2. 1. 82, b? 2. Sūrya adorns his dwelling, the three worlds, with the spoils—viz. the splendor—that he has secured by robbing the moon. This the commentary implies, when it says: 'Just as anyone, standing in the position of a warrior, and having slain his adversary, adorns his own house with wealth, even so it is to be understood in this case.' 3. Lit. 'ground of the beginning of the humiliation.' 4. On the quarters of the sky, and their respective guardians, see stanza 18, note 10. 5. On Jambha, see stanza 1, note 3. 6. Lit. 'a red-brown state of being.' 7. The commentary takes *prasabham*, 'exceedingly,' with *bibhrāṇā*, 'it assumes,' and not, as I have done, with *-pragalbhā*, 'proud.' 8. Lit. 'may it be adequate for the production of wealth for you.' On *vibhavatu*, Bernheimer (see note 1) observes that the use of *vi* with *bhū* active is exclusively Vedic. 9. The alliteration throughout the stanza of *bh* (29 times) is perhaps worthy of comment. Note also the absence of a *yā* correlative to the *sā*; cf. stanza 24, note 5.

V.L. (a) K *sthitvā jambhasya*; H *śūbhrabhānor*. (b) VJ *pragalbhā* is separated from the preceding compound. (c) HB *bhūṣā bhūriṣṭhaśobhā*; VJHB *tribhuvanabhavanasyā "śu vāibhākarī*. (d) K *nirbhānti bhrājamānā*.

34

saṃsaktaṃ siktamūlād abhinavabhuvanodyānakāutūhalinyā
yāminyā kanyayevā 'mṛtakarakalaśāvarjitenā 'mṛtena
arkālokaḥ kriyād vo mudam udayaśiraścakravālālavālād
udyan bālapravālapratimarucir ahaḥpādapaprākprarohaḥ

The[1] splendor of Arka (Sūrya), possessing a beauty like that of
a young twig, [forms] the first sprout on the tree of Day,
As it rises from the trench [formed by] the circle of the summits
of Udaya,[2] [the Dawn Mountain]—
A trench whose bottom is continually soaked with ambrosial dew[3]
poured from the ‹moon› [serving as] a pitcher in the ‹im-
mortal hand› of Night,

Who, like a maiden,[4] takes an interest in [the welfare of] her garden, the freshened world.
May the splendor of Arka (Sūrya) bring you joy[5]!

Notes. 1. This stanza presents a rather elaborate simile. The circle of the summits of Mt. Udaya (Meru) forms a trench, such as is ordinarily dug around the roots of a tree to hold water. From this trench grows up the tree Day, and the first sprout on this tree is the splendor of the rising Sun. Into the trench, which is situated in the universe as in a garden, Night, like a maiden, pours the water of the ambrosial dew from her pitcher, the Ambrosia-making (Moon). For other similes in the *Sūryaśataka*, see stanza 14, note 1. 2. Udaya is Meru, the Dawn Mountain; cf. stanza 1, note 4. 3. Lit. *amṛta* means 'nectar,' 'ambrosia,' but the commentary says that 'dew' (*tuṣāra*) is meant here. 4. Lit. 'from the trench, whose bottom is continually soaked by Night, as by a maiden, with the dew, etc.' 5. This stanza is quoted in the *Kavīndravacanasamuccaya* (stanza 53), an anthology by an unknown compiler, and of date not later than 1200 A.D.; cf. the edition of this work by F. W. Thomas, in the Bibliotheca Indica Series, introd., p. 1–5, Calcutta, 1912.

V.L. (c) B *arkāmokaḥ kriyād*. (d) The Kāvyamālā text, together with J and H, read *ahaḥ* as separate from the following compound; but VB and the commentary, which I have followed, read *ahaḥpādapa-*; VJHB and the *Kavīndravacanasamuccaya* (see note 5) read *-prākpravālaḥ*.

35

bhinnaṃ bhāsā 'ruṇasya kvacid abhinavayā vidrumāṇāṃ tviṣeva
tvaṅgannakṣatraratnadyutinikarakarālāntarālaṃ kvacic ca
nā 'ntarniḥśeṣakṛṣṇaśriyam udadhim iva dhvāntarāśiṃ piban stād
āurvaḥ pūrvo 'py apūrvo 'gnir iva bhavadaghaplusṭaye 'rkāvabhāsaḥ

The splendor of Arka (Sūrya) swallows[1] up the mass of darkness [which is] like the ocean,
For [darkness] ‹is penetrated here and there by the new light of dawn, as if by beautiful twigs›,[2]
And [the ocean] ‹is, as it were, pierced here and there by beautiful [branches of] coral,[3] with the fresh luster of their red hue›;
Here and there «the yawning[4] depths [of darkness are filled] with the mass of splendor of the sparkling[5] jewel-like stars»,

And here and there «the fearful abyss [of ocean is filled] with the shimmering mass of the splendor of its star-like jewels»[6];
The «innate splendor [of darkness] is not utterly black»,[7] and [the ocean] is «not without Śeṣa, Kṛṣṇa and Śrī in its depths».[8]
May the splendor of Arka (Sūrya), although ancient, [yet ever] new, like the submarine fire,[9] burn up your sin!

Notes. 1. Lit. *piban* means 'drinking.' The commentary glosses by *grasan*, 'devouring.' 2. Lit. 'as if by the beauty of twigs.' The rays, projecting themselves through the sky, are like long twigs, or shoots, sprouting from the branches of a tree. 3. Lit. 'as if by the beauty of corals.' 4. The commentary glosses *karāla*, which ordinarily means 'gaping wide,' 'dreadful,' by *viṣamonnata*, 'unevenly raised,' and would render '[darkness], whose depths are unevenly raised by the mass of splendor, etc.' As this explanation appears to convey no sense, I have supplied the words 'filled with,' and have rendered *karāla* as 'yawning' in the first translation, and as 'fearful' in the second. 5. Lit. *tvaṅgat* means 'trembling,' 'waving.' I have rendered here as 'sparkling,' and in the second translation as 'shimmering.' 6. The jewels of the ocean are, of course, its pearls. 7. Lit. '[darkness] not possessing an internal completely black splendor' Night's utter blackness is relieved by the light of moon and stars. 8. According to mythological legend, Śrī, or Lakṣmī, the goddess of good luck, was produced from the ocean on the occasion of its famous churning; cf. the references cited on stanza 2, note 2, and stanza 42, notes 3 and 6. It is also recorded that Kṛṣṇa, as Viṣṇu, reposes upon the great serpent Śeṣa in the depths of ocean during the intervals of creation; cf. stanzas 23, note 6; 75, note 5; 88, note 6; cf. also *Mahābhārata*, 3. 203. 10–13; *Viṣṇu Purāṇa*, 1. 2 (Wilson, vol. 1, p. 41), and 2. 5 (Wilson, vol. 2, p. 211–213, and notes); Moor, *Hindu Pantheon*, pl. 3 and 4. 9. This is an allusion to the *āurva* fire. In *Mahābhārata*, 1. 180. 1–23, it is related that the sage Āurva threw into the ocean his burning wrath which was threatening to consume the world. Though partly quenched, it continued to blaze as submarine fire, and acquired the form of the head of a mare. Mention is made of the *āurva* fire also in *Caṇḍīśataka*, stanza 84.

V.L. (b) VJHB *bhinnaṃ nakṣatrarcitna-*; V *kacic ca*. (c) VJHB *antarnihśeṣa-* (omitting initial negative); VJHB *-kṛṣṇapriyam udadhim*; V *pitaṃstād*. (d) JH *-pluṣṭayerkvāvabhāsaḥ*.

36

gandharvāir gadyapadyavyatikaritavacohṛdyam ātodyavādyāir ādyāir yo nāradādyāir munibhir abhinuto vedavedyāir vibhidya

āsadyā "padyate yaṃ punar api ca jagad yāuvanaṃ sadya udyann
uddyoto dyotitadyāur dyatu divasakṛto 'sāv avadyāni vo 'dya

The[1] rising splendor of (Sūrya), Maker of Day, is praised by Gandharvas[2] with pleasing words of mingled prose and verse,[3] [to the accompaniment of] musical instruments of the *atodya*[4] [type],

And is also praised with discrimination[5] by the ancient seers, famed for their knowledge,[6] chief of whom is Nārada,[7]

And furthermore, the universe, upon coming in contact with this (splendor), at once obtains again the loveliness of youth.

May this rising splendor of (Sūrya), Maker of Day,—a splendor that illumines the sky—to-day mow down[9] your sins!

Notes. 1. Note in the alliteration (*anuprāsa*) of *dy*—20 times. 2. In the *Rig Veda*, the term Gandharva is commonly applied to a male being, 'the heavenly (*divya*) Gandharva,' who is associated principally with Soma, but in several passages is connected with some form of celestial light. In this latter conception he is brought into relation with Sūrya (cf. *Rig Veda*, 10. 123. 7 and 10. 177. 2), and in *Rig Veda*, 1. 163. 2, he is said to grasp the bridle of Sūrya's steed. In other passages of the *Rig*, the Gandharvas are spoken of in the plural. Their number is fixed as 27 in some of the *Yajus* texts, but in *Atharva Veda* (11. 5. 2) is said to be 6333. On the whole subject of the Gandharvas, see A. A. Macdonell, *Vedic Mythology* (p. 136–137), in Bühler's *Grundriss*, Strassburg, 1897, and the concise yet comprehensive account in Monier-Williams, *Skt.-Engl. Dict.* s.v. *gandharva*. In the Epic and Puranic literature, the Gandharvas are regularly regarded as the celestial choristers; so also in this stanza of the *Sūryaśataka*; cf. *Mārkaṇḍeya Purāṇa*, 106. 63 (Pargiter, p. 571); *Mahābhārata*, 1. 123. 54; S. Sörensen, *Index to the Names in the Mahābhārata*, part 6, London, 1911, s.v. *Gandharva*. Bühler has noted that in stanza 2 of the *Praśasti* of Vatsabhaṭṭi, Sūrya is praised by Gandharvas, Kiṃnaras, Siddhas, etc., and he compares *Sūryaśataka*, stanzas 6, 13, 36, 52, 67 and 81, where it is likewise stated that Sūrya is praised by various of the semi-divine beings; see Bühler, *Die indischen Inschriften* (p. 14–15), as cited in stanza 6, note 6. 3. The commentary says that the compound *gadyapadya . . . hṛdyam* is to be regarded as an adverb. 4. The commentary says that *ātodyavādyāni*, 'the *ātodya* musical instruments,' are of four types, exemplified respectively by the lute, the cymbal, the drum, and the flute; cf. Rājah Tagore, *Hindu Music* (Calcutta, 2d ed., 1882), esp. p. 191, where the *vīṇā*, 'lute,' is portrayed. 5. Lit. *vibhidya* means 'having divided,' 'having discriminated.' 6. I take *vedavedyāir* as meaning 'famed for their knowledge.' The commentary, however, takes *veda*

to mean 'the Vedas,' glossing by *vedeṣu vedyāḥ*, 'famous in the Vedas.' 7. Nārada was regarded as the inventor of the lute; cf. his epithet *vīṇāsya*, 'lute-faced,' and see also *Raghuvaṃśa*, 8. 33–34 (ed. by Nandargikar, 3d ed., Poona, 1897). In Moor, *Hindu Pantheon*, pl. 9, Nārada is pictured holding a lute. In *Mārkaṇḍeya Purāṇa*, 106. 55–63 (Pargiter, p. 571), Sūrya is represented as praised by Gandharvas, other celestial beings (see above, note 2), and by 'Nārada . . . skilful in music.' In *Rāmāyaṇa*, 2. 91. 45, Nārada is called *gandharvarāja*, 'king of the Gandharvas,' with evident reference to his bent for music. For other passages in the *Sūryaśataka* where it is said that Sūrya is praised by the seers, see stanza 13, note 8. 8. Lit. *yāuvanaṃ* means 'youthfulness,' but the gloss is *manojñatvam*, 'loveliness.' 9. Cf. *Caṇḍīśataka*, stanza 79: 'May Bhavānī (Caṇḍī) mow down (*deyāt*) your cares!' Both *dyatu* and *deyāt* are from the root *do*; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. *do*.

V.L. (b) VJHB *yo devo nāradādyāir* (omitting the initial *ādyāir*); K *abhinuto vītavedyāir vividya*. (c) VJHB *āsādyā "pādyate*. (d) VJHB *udyoto*; J *dyotitadyor dyatu*.

37

āvāṇāiś candrakāntāiś cyutatimiratayā tānavāt tārakāṇām
eṇāṅkālokalopād upahatamahasām oṣadhīnāṃ layena
ārād utprekṣyamāṇā kṣaṇam udayataṭāntarhitasyā 'himāṃśor
ābhā prābhātikī vo 'vatu na tu nitarāṃ tāvad āvirbhavantī

The dawn-splendor of the Hot-rayed[1] (Sūrya), who is [still] for
a moment[2] concealed by the ridge of [Mount] Udaya[3]
(Meru),
Though not yet completely manifest,[4] is [nevertheless] inferred
to be near,
Because of the drying up of the moonstones,[5] the dimness of the
stars [resulting] from the vanishing of darkness,
And the withering[6] of the plants whose beauty is impaired[7] by the
disappearance of the rays of the Deer-marked[8] (Moon).
May this splendor of the Hot-rayed (Sūrya) protect you!

Notes. 1. Lit. *ahimāṃśor* means 'of the not cold-rayed.' 2. The time pictured is just the moment before the Sun's first glint appears above the horizon. 3. On Meru, see stanza 1, note 4. 4. The Sun is not completely manifest, or visible, till he rises above the horizon (cf. note 2). 5. Lit. 'because of the dry moonstones.' The term *āvāna* seems not to be found, but *vāna*, 'dried,' occurs. The gloss of *āvānāiḥ* is *śuṣyadbhiḥ*, 'dried.' The commentary says: 'These (moonstones), when touched by

the Cold-rayed (Moon), distil water, [but if] deprived of the rays of the Moon, they become dry.' This curious belief—that the moonstone distils water—is, I have been told, mentioned in *Suśruta*, 1. 173. 1; cf. the *Rājanighaṇṭu* of Narahari, *varga* 13, stanzas 211, 212, 213 (p. 27, 28 and 90, with footnote 4, of *Die indischen Mineralien*, under which title R. Garbe has translated *varga* 13 of the *Rājanighaṇṭu*, Leipzig, 1882). Garbe classifies the *candrakānta*, 'moonstone,' as a species of feldspar. We are familiar with this stone in jewel ornamentation of the present day, and the finest specimens come from Ceylon. 6. Lit. *layena* means 'by the melting.' 7. The moon is often called 'Lord of Plants'; and certain plants, especially the night-blooming varieties, were supposed to wither when the moonlight faded; cf. stanza 5, notes 2 and 3. 8. The epithet *Eṇāṅka*, 'Deer-marked,' is perhaps applied to the moon with reference to the dark spot, shaped somewhat like a prancing four-footed animal, that may be seen on the disk of the full moon. The term as applied to the moon is seemingly of late origin, not being found in Sörensen's *Index to the Names in the Mahābhārata*, nor in Bloomfield's *Vedic Concordance*, nor in the index to Macdonell's *Vedic Mythology*. Modern representations picture the Moon as being conveyed in a chariot drawn by a deer; cf. Moor, *Hindu Pantheon*, pl. 49. The Moon is also called *Śaśāṅka*, 'Hare-marked'; cf. stanza 42, note 7.

V.L. (a) J *ārālāiś candra-*, K *āvāntāiś*, which is explained by *īṣat salila-bindusrāvibhir*, 'slightly distilling drops of water'; H *vaṇndrakāṃtāis*; V *catatimirataya*, HB *cutatimiratayā*; VJHB *bhānavāt tārakāṇām*. (d) HB *prābhātakī*; J *nitarān tāvad*.

38

sānāu sā nāudaye nā 'ruṇitadalapunaryāuvanānāṃ vanānām
ālīm ālīḍhapūrvā parihṛtakuharopāntanimnā tanimnā
bhā vo bhāvopaśāntiṃ diśatu dinapater bhāsamānā 'samānā
rājī rājīvareṇoḥ samasamayam udetī 'va yasyā vayasyā

The[1] splendor of (Sūrya), Lord of Day, after first licking,[2] on Udaya's (Meru's) summit,[3]

The row[4] of trees that [forthwith appear to] have a renewal of youth by reason of their leaves' being tinged with red,

Penetrates,[5] because of its thinness, the depths and corners of cavernous places,

And with it there rises at the same time, like an attendant companion,[6] a streak of the pollen of the blue lotus.

May the gleaming, matchless splendor of (Sūrya), Lord of Day, bestow on you cessation of rebirths[7]!

Notes. 1. Note in this stanza the exaggerated assonance (*yamaka*); each *pāda* begins and ends with a reduplication of syllables. At the beginning of each *pāda*, the first two syllables are repeated, and at the end, the last three. The final consonant of the first *pāda* must be sounded with the first syllable of the second *pāda*. For somewhat similar cases of *yamaka*, see Daṇḍin, *Kāvyādarśa*, 3. 46, 48, 50. 2. Lit. *ālīḍhapūrva* means 'previously licked.' For this use of *pūrva* in compounds, see Whitney, *Skt. Grammar*, 1291, c. 3. I have not attempted in my rendering to translate the double negative in *nāudaye nā 'ruṇita-*. The commentary says on this: 'The two *na's* cause [the word] to go to its original sense'; that is, two negatives make one affirmative. For other double negatives in the *Sūryaśataka*, cf. stanza 23, note 9. 4. I have taken *ālīm*, 'row,' as a kind of object of *ālīḍha*, 'licked.' 5. Lit. *parihṛta* means 'shunned,' or 'moved or carried around'; but I have rendered as 'penetrated,' because the idea seems to be that light, by reason of its 'thinness,' can permeate and find its way through every chink and crevice into the most remote recesses. 6. If *samānā* (see V.L.) be read, instead of *asamānā*, we should render as 'an equal attendant companion.' 7. The commentary, followed by Bernheimer, reads *'bhāvopaśāntiṃ* and interprets as 'cessation of misfortune.'

V.L. (a) VB *-nalapunaryāuvanānāṃ*, K *-dalalasadyāuvanānāṃ*. (c) VJH *bhāvobhāvopaśāntiṃ*, B *bhāvo bhāvopaśāntiṃ*; VJHB and the Kāvyamālā text read *bhāsamānā samānā*; following a gloss of Śāstrī's—*asaṃānā anupamā*—quoted in the footnotes of the Kāvyamālā edition, I have resolved as *bhāsamānā 'samānā*.

39

ujjṛmbhāmbhoruhāṇāṃ prabhavati payasāṃ yā śriye noṣṇatāyāi
puṣṇāty ālokamātraṃ na tu diśati dṛśāṃ dṛśyamānā vighātam
pūrvādrer eva pūrvaṃ divam anu ca punaḥ pāvanī diṅmukhānām
enāṃsy āinī vibhā 'sāu nudatu nutipadāikāspadaṃ prāktanī vaḥ

The dawn-splendor of Ina[1] (Sūrya), the sole recipient of [our] verses of praise,[2]
Is able to bestow beauty,[3] but not heat,[4] on the waters with their expanded lotuses,
And it increases[5] the range of vision[6] of [our] eyes, but does not, when gazed upon, cause [them] pain[7];
And it is indeed a purifier, first of (Meru), the Dawn Mountain,

‹then› ‹of›[8] the sky, and afterwards of the depths[9] of the quarters [of the sky].

May this dawn-splendor of Ina (Sūrya) destroy your sins!

Notes. 1. The term *Ina* means 'mighty,' or 'a master'; it is used as an epithet of Sūrya in stanza 97 also. 2. Lit. 'the sole abode of [our] verses of praise.' 3. Lit. 'avails for the beauty, not for the heat, of the waters, etc.' 4. The sun at dawn is not powerful enough to heat to any great extent the objects on which its rays may light. 5. Lit. 'it nourishes the measure of vision.' 6. The meaning is that one can see farther when the sun is shining than at night. 7. One may look at the sun at dawn without feeling pain in the eyes. Lit. *vighāta* means 'obstacle' or 'ruin,' but the gloss is *vyathā*, 'pain.' 8. Lit. '‹then› a purifier ‹in respect to› the sky,' with *anu* rendered in two ways. There seems to be no other way to explain the accusative *divam*. The gloss is *tadanu dyāṃ divaṃ lakṣīkṛtya pāvanī*,' then a purifier in reference to the sky, the heaven.' 9 Lit. 'of the mouths of the quarters.'

V.L. (b) HB *puṣṇātpālokamātraṃ*. (c) K *anu ca tataḥ pāvanī*. (d) HB *enāṃsy enī*.

40

vācāṃ vācaspater apy acalabhiducitācāryakāṇāṃ prapañcair vāirañcānāṃ tathoccāritacaturaṛcāṃ cā "nanānāṃ caturṇām ucyetā 'rcāsu vācyacyutiśuci caritaṃ yasya noccāir vivicya prācyaṃ varcaś cakāsac ciram upacinutāt tasya caṇḍārciṣo vaḥ

The conduct of the Hot-rayed (Sūrya), pure by reason of [its] freedom from reproach,[1]

Could not be [adequately] described—[even by one who] divided up [the subject] minutely[2] in [his] praises[3]—

By volumes[4] of the words of even Vācaspati[5]—words fit to instruct[6] (Indra), the Cleaver of Mountains,[7]

Nor [by volumes of the words] from Virañca's[8] (Brahmā's) four[9] mouths, which utter clever[10] verses.[11]

May the shining dawn-splendor of this Hot-rayed (Sūrya) long prosper you[12]!

Notes. 1. Lit. 'pure, because of the falling away of what may be said [against it].' 2. Lit. *uccāih* means 'aloft,' or 'excessively'; I have rendered as 'minutely.' 3. The term *arcāsu*, which I have rendered 'in praises,' commonly means 'in idols' or 'in worship'; it is glossed by both *pratimāsu*, 'in idols,' and *stutiṣu*, 'in adorations.' 4. Lit. *prapañcāiḥ*

means 'by copiousness'; I have rendered as 'by volumes.' 5. The epithet Vācaspati, 'Lord of Speech,' is commonly applied to Bṛhaspati, the preceptor of the gods; cf. e.g. *Bhāgavata Purāṇa*, 6.7.8–9 (Dutt, vol. 1, book 6, p. 30), where it is related that Indra once failed to arise and salute the preceptor Vācaspati upon the entrance of the sage into the throne-room of the god, whereupon Vācaspati, offended, vanished for a time from the presence of the celestial world. 6. Lit. 'words whose instruction is suited to the Cleaver of Mountains.' 7. In the *Rig Veda* (5.32.1–2; 10.89.7), it is related that Indra cleft the mountains and released the pent-up waters. We have already (stanza 5, note 7) referred to the legend that records how Indra cut off the wings of the mountains. 8. The epithet Virañca is probably to be derived from *vi* and the root *rac*, meaning 'to produce' or 'to fashion'; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. This would be apposite, since Brahmā was the creator and fashioner of the universe. 9. For the four heads of Brahmā, see stanza 13, note 3. 10. The commentary glosses *catura*, 'clever,' by *aghavighātapaṭu*, 'clever in the prevention of sin.' The combination of vowels seen in *caturaṛcāṃ* is what is commonly found in Vedic texts, the ordinary classical form being *caturarcāṃ*; cf. Whitney, *Skt. Grammar*, 127, a. It may be noted that the meter requires *caturaṛcāṃ*. 11. For the sentiment, expressed in this stanza, that words are sometimes inadequate to convey the thoughts and feelings, cf. *Iliad*, 2.488–490: 'For I could not describe nor name the multitude, even if I had ten tongues, ten mouths, a never failing voice, and a brazen heart within me.' This has been imitated by Vergil in *Georgics*, 2.42–44. 12. The alliteration of *c* in this stanza (27 times) is perhaps worthy of note.

V.L. (b) JH *vāriñcyānāṃ*, VB *vāriṃcyānāṃ*; VJHBK *tathoccāritarucira-raṛcām*; VHB *ānanānāṃ* (for *cā "nanānāṃ*). (c) K *arcāsv avācyacyuti-*. (d) H *vakāsac ciram*, K *cakāsac chriyam*.

41

mūrdhny adrer dhāturāgas taruṣu kisalayo vidrumāughaḥ samudre
diṅmātaṅgottamāṅgeṣv abhinavanihitaḥ sāndrasindūrareṇuḥ
sīmni vyomnaś ca hemnaḥ suraśikharibhuvo jāyate yaḥ prakāśaḥ
śoṇimnā 'sāu kharāṃśor uṣasi diśatu vaḥ śarma śobhāikadeśaḥ

The ‹light› of the Hot-rayed (Sūrya), the sole abode of splendor, appears, because of its redness at dawn, to be
Like[1] the red of mineral-ore on the top of a mountain, the young sprouts on trees, a mass of coral in the ocean,
A thick vermilion powder newly placed on the heads of the elephant-[guardians][2] of the directions,

[Or like] the ‹glitter› of the gold that exists on (Meru),[3] the Mountain of the Gods, on the boundary of the sky.

May this light of the Hot-rayed (Sūrya) bestow happiness upon you!

Notes. 1. The commentary explains that *iva*, 'like,' is to be supplied. 2. For the names of the elephants belonging to the regents of the eight points of the compass, see stanza 18, note 10. For another mention of the custom of adorning elephants with vermilion, see stanza 1. 3. For the gold and jewels that compose Meru, see stanza 1, note 4.

V.L. (a) H *mūddhny adrer*; B *adre dhāturāgas*; VJHB *kiśalayo* (with palatal sibilant). (b) K *abhinavavihitaḥ*. (c) B *yaḥ prakaśaḥ*.

42

astādrīśottamāṅge śritaśaśini tamaḥkālakūṭe nipīte
yāti vyaktiṃ purastād aruṇakisalaye pratyuṣaḥpārijāte
udyanty āraktapītāmbaraviśadatarodvīkṣitā tīkṣṇabhānor
lakṣmīr lakṣmīr ivā 'stu sphuṭakamalaputāpāśrayā śreyase vaḥ

The splendor of the Hot-rayed (Sūrya) [is] like[1] Lakṣmī,[2] whose couch is the hollow of an expanded lotus[3];

For the splendor, as it rises, ‹is gazed on as being more brilliant than a yellow sky tinged with red›,[4]

And Lakṣmī, on rising [from the ocean], ‹was tenderly[5] gazed on by her devoted Pītāmbara (Viṣṇu)›[6];

As the splendor rises, ‹the Hare-possessing[7] (Moon) is clinging to the summit of the lordly Western Mountain›,[8] and «the black mass of darkness is being absorbed»,[9]

And as Lakṣmī rose, ‹the Hare-possessing (Moon) was [already] resting on the head of «Īśa (Śiva)»,[10] «lord» of Mount Asta›,[11] and «the 'black deception'[12] of illusion was being drunk [by Śiva]»;

When the splendor rises, ‹the dawn-[colored] coral-tree, whose tender shoots are red, becomes visible to the eyes›,[13]

And as Lakṣmī rose, ‹the *pārijāta* tree of dawn,[14] the scion of Aruṇa, was making its appearance before the eyes [of the gods]›.

May the splendor of the Hot-rayed (Sūrya) bring you prosperity[15]!

Notes. 1. The similarity is not real, but rests solely on word-puns. 2. See stanza 43, where Sūrya's splendor is again compared to Lakṣmī (Śrī). 3. The goddess Lakṣmī rose from the ocean, on the occasion of its famous churning, resting on the expanded petals of a lotus; cf. stanza 2, note 2, and also *Mahābhārata*, 1. 18; *Viṣṇu Purāṇa*, 1. 9 (Wilson, vol. 1, p. 144–145). 4. The commentary's explanation of this *pāda* is: *īṣadraktapītabhāvabhāji saṃdhyayā nabhasi sphuṭataraṃ dṛṣṭā*, 'is seen more distinctly in a twilight-sky that partakes of the nature (i.e. color) of yellow and slightly-red.' 5. In the second rendering the commentary glosses *-viśadatara-* by *vyaktaṃ*, 'plainly,' and would render 'is plainly seen by Pītāmbara (Viṣṇu).' We might possibly render by 'calmly' instead of 'plainly.' The epithet *Pītāmbara*, 'Clothed in yellow,' is authorized by *Amarakośa* (1. 1. 19) as a name for Viṣṇu, and is used to describe Kṛṣṇa (Viṣṇu) in *Gītagovinda*, 12. 24. 9 (ed. by Telang and Pansikar, Bombay, 1899), but does not seem, judging by the references in *PWB*, to have been very generally used. I have been unable to learn why Viṣṇu should be called the one 'Clothed in yellow.' 6. The legend runs that Lakṣmī, upon arising from the ocean, almost immediately cast herself on Viṣṇu's breast; cf. *Viṣṇu Purāṇa*, as cited in note 3. 7. The moon is called *Śaśin* or *Śaśāṅka*, 'Hare-possessing' or 'Hare-marked,' because the Hindus believed that the dark spot on the moon's orb resembled a rabbit. There were several legends accounting for this honor that was accorded the humble rabbit; cf. *Hitopadeśa*, 3. 3 (ed. by Godabole and Parab, 3d ed., Bombay, 1890), and the other sources cited by Lanman, *Sanskrit Reader*, p. 326. In stanza 37 (cf. note 8), we have seen that the moon was called *Eṇāṅka*, 'Deer-marked.' 8. Lit. 'the summit of the lord of the Western Mountain possesses a clinging moon.' The commentary, however, explains as 'the head of Īśa—i.e. Mahādeva—[who is] verily the Western Mountain, possesses a clinging moon.' The evident meaning is that the moon is sinking to its setting in the west, while the sun is rising in the east. 9. That is, the darkness of night is vanishing before the rising sun. The commentary would render 'darkness, like the black mass (*kālakūṭa*), is being absorbed.' 10. The moon was also a product of the churning of the ocean, and on its appearance was at once appropriated by Śiva and placed on his head; cf. the references cited in note 3. 11. Mount Asta, 'Home Mountain,' was the mountain behind which Sūrya went to his setting, but I have not noted that Śiva is anywhere mentioned as its lord and master; perhaps, therefore, we should render as 'resting on the head of Īśa (Śiva), as on the Western Mountain,' which is suggested by the commentary in its *astādrir iveśaḥ*, 'Īśa, like the Western Mountain.' Mount Asta is frequently mentioned in the *Mahābhārata*, as noted in Sörensen, *Index to the Names in the Mahābhārata*, s.v.; cf. also *Rāmāyaṇa*, 4. 37. 21, and *Mārkaṇḍeya Purāṇa*, 58. 34 (Pargiter, p. 371). It is again referred to in *Sūryaśataka*, stanzas 65 and 97. 12. The *kālakūṭa*, 'black deception,' was one of the products of the churning of the ocean. The noxious fumes of this poison were stupefying the celestials, when Śiva, in order to save them, swallowed it; cf. *Mahābhārata*,

1. 18. 41–43; *Caṇḍīśataka,* stanza 21, note 2. The commentary explains 'black deception (*kālakūṭa*), like illusion (*tamaḥ*); [so called] because of its possessing the essence of illusion (*moha*).' The term *tamaḥ,* 'darkness,' must here be taken figuratively to mean illusion or spiritual darkness. 13. The commentary takes *purastād,* 'before the eyes,' to mean 'in the east,' glossing it by *pūrvasyām diśi,* 'in the eastern quarter,' and connecting it with *udyanty,* 'rising in the eastern quarter.' 14. The association of the *pārijāta* tree with dawn is presumably due to the fact that Indra, who possessed that tree (see below), was regent of the east (cf. stanza 18, note 10). The commentary glosses *aruṇa* by *anūru,* 'thighless'; the latter epithet belongs to Aruṇa, the charioteer of Sūrya, cf. stanza 8, note 1. The *pārijāta* tree, churned from the ocean (see references cited in note 3), was appropriated by Indra, and became one of the five trees in his paradise; cf. stanza 10, note 6. For the story of the theft by Kṛṣṇa of the *pārijāta* tree, see *Viṣṇu Purāna,* 5. 30–31 (Wilson, vol. 5, p. 97–106). For a picture of the churning of the ocean, see Moor, *Hindu Pantheon,* pl. 25. The various objects produced by the churning, including Lakṣmī (resting on a lotus), the Moon, the *pārijāta* tree, Āirāvata, Uccāiḥśravas, etc., are grouped at the base of the picture. 15. According to F. W. Thomas (*Kavīndravacanasamuccaya,* introd., p. 68), this stanza of the *Sūryaśataka* is cited by Ujjvaladatta, on *Uṇādisūtra,* 4. 233 (Aufrecht's ed., p. 19).

V.L. (b) B *purastān aruṇa-*; VJHB *kiśalaye* (with palatal sibilant). (c) K *-pītāmbararuciratarodvīkṣitā tīvrabhāsaḥ.* (d) JK *sphuṭakamalapuṭopāśrayā.*

43

nodanvāñ janmabhūmir na tadudarabhuvo bāndhavāḥ kāustubhādyā
yasyāḥ padmaṃ na pāṇāu na ca narakaripūraḥsthalī vāsaveśma
tejorūpā 'parāiva triṣu bhuvanataleṣv ādadhānā vyavasthāṃ
sā śrīḥ śreyāṃsi diśyād aśiśiramahaso maṇḍalāgrodgatā vaḥ
(iti dyutivarṇanam)

The splendor of the Hot-rayed[1] (Sūrya), proceeding from the edge of his disk,
Is verily a second embodiment of glory[2]; but it causes stability[3] in the three worlds,
Its birth-place is not the ocean,[4] its relatives are not the *kāustubha* jewel and the other things born from the womb of that (ocean),
It has not a lotus in its hand,[5] and its abiding-place is not the breast of (Viṣṇu), Foe of Naraka.[6]

May this splendor of the Hot-rayed (Sūrya) bestow blessings upon you!

(Here ends the praise of the splendor.)[7]

Notes. 1. Lit *aśiśiramahaso* means 'of the not-cold-rayed.' 2. The real 'embodiment of glory' is the goddess Śrī, whose name means 'Splendor' or 'Good Fortune.' In this stanza, the goddess Śrī is, by implication, compared to the *śrī* (splendor) of Sūrya, cf stanzas 21 and 23, where the splendor of Sūrya is compared, also by implication, to an eye and a lamp-wick, respectively. In stanza 42, Sūrya's splendor is compared to Lakṣmī, who is Śrī. 3. The splendor of Sūrya is stable and constant, but the goddess Śrī, or Good Fortune, is notoriously unstable and fickle. 4. Sūrya's splendor (*śrī*) does not originate in the ocean, but the goddess Śrī was born from the ocean, on the occasion of its celebrated churning, along with the *pārijāta* tree, the elephant Āiravata, and the *kāustubha* jewel which was appropriated by Viṣṇu; cf. references to the story of the churning of the ocean as cited in stanza 42, notes 3 and 14. 5. The goddess Śrī was born from the ocean, resting on the expanded petals of a lotus, and with a lotus in her hand, and soon after her appearance cast herself upon Viṣṇu's breast; cf. stanza 2, note 2, and stanza 42, notes 3 and 6, and the story of the ocean's churning as already cited. 6. Naraka was a demon, slain by Kṛṣṇa (Viṣṇu); cf. *Harivaṃśa*, 2. 63 (Dutt, p. 512–521); *Bhāgavata Purāṇa*, 10. 59. 21 (Dutt, vol. 2, book 10, p. 264). 7. The first 43 stanzas have been devoted to the praise of the rays, or the splendor, of Sūrya; the following 6 stanzas deal with the praise of the horses that drew Sūrya's chariot; cf. Introd., p. 84, where the subject-matter of the *Sūryaśataka* has been discussed.

V.L. (a) B *nodanvāj janmabhūmir*; H *-bhūmir ṇa*. (b) VJHB *pāṇāu na padmaṃ na ca*; VJHB *narakaripūrasthalī*. (c) K *tribhuvanabhavane*, VJHB *triṣu bhuvanataṭesv*. (d) JH *śrīśreyāṃsi*; K *tejovarṇanam* (for *dyutivarṇanam*).

44

rakṣantv akṣuṇṇahemopalapaṭalam alaṃ lāghavād utpatantaḥ
pātaṅgāḥ paṅgvavajñājitapavanajavā vājinas te jaganti
yeṣāṃ vītānyacihnonnayam api vahatāṃ mārgam ākhyāti merāv
udyann uddāmadīptir dyumaṇimaṇiśilāvedikājātavedāḥ

The[1] horses of Pataṅga[2] (Sūrya), which outstrip Pavana (the Wind) in speed, by reason of their contempt for the Lame One,[3]

Do not, because of their extreme lightness,[4] crush[5] [with their

hoofs], as they mount upward, the mass of gold and jewels [on Meru's[6] surface],

And their pathway, as they move on Meru, although its upward course[7] has no other sign-posts,[8]

Is indicated[9] by the sun-stones,[10] whose unrestrained splendor mounts up like fire[11] on the altar.[12]

May these horses of Patańga (Sūrya) protect the worlds!

Notes. 1. Stanzas 44–49 are devoted especially to the praise and description of the horses that draw Sūrya's chariot; cf. stanza 8, note 2, and stanza 45, note 1. 2. The term *Patańga,* from the acc. of the noun *pata* and the root *gam,* means 'the one who goes flying'; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. 3. The 'Lame One' means Vāyu (Wind); cf. the commentary, which says: 'There is contempt with the thought: "Vāyu, to be sure, is deprived of his feet; what sort of speed will he have? (*vāyuḥ kila caraṇarahitas tasya kiyān vego bhaviṣyatī 'ty avajñā*)."' I have been unable to find any anecdote that would account for Vāyu's legless condition, and the commentary of Śāstri, quoted in the Kāvyamālā edition, footnote, suggests that the epithet 'Lame One' may refer to Aruṇa. 4. Or, *alaṅ lāghavād* may mean 'because of their extreme speed.' 5. In the commentary, the compound *akṣuṇṇa . . . paṭalam* is regarded as an adverb of manner, being there made to answer the query *katham,* 'how.' 6. The commentary explains that the surface of Meru is meant; for its composition of gold and jewels, cf. stanza 1, note 4; and especially stanza 46. 7. Lit. *unnaya* means 'act of leading up'; I have rendered as 'upward course.' 8. Lit. 'whose act of leading up has other signs absent.' 9. Lit. *ākhyāti* means 'signifies'; its gloss is *sūcayati,* 'points out'; although *mārgam,* 'pathway,' is grammatically the object of *ākhyāti,* I have rendered in the passive voice as 'pathway is indicated.' 10. Lit. *dyumaṇimaṇiśilā* means 'jewel-stone of (Sūrya), the Jewel of the Sky,' but the gloss is *sūryakānta,* 'sun-stone'; on the sun-stone, cf. stanza 5, note 5. 11. In *Mahābhārata,* 2. 31. 42, the etymology of *Jātavedas,* 'Fire,' is given as follows: *vedās tvadartham jātā vāi jātavedās tato hy asi,* 'the Vedas were created for thy sake; therefore indeed thou art "He for whom the Vedas were created."' Apte, *Skt.-Engl. Dict.* s.v., gives several other etymologies. 12. Lit. 'the fire on the altars of the jewel-stones of the Jewel of the Sky, [a fire] mounting up as unrestrained splendor, signifies the pathway—though its [i.e. the pathway's] leading up has other signs absent—of these [horses] as they move on Meru.'

V.L. (a) JHB *rakṣannakṣuṇṇahemopala-.* (b) JH *pātańgāpańgavajñā-,* B *pātańgāpańgvavajñā-.* (c) JHB *-cihnonvayam api,* V *-cihnoccayam api;* B *merav.* (d) VJHB *uddāmadīptidyumaṇi-.* The commentary quotes a reading *jātakā jātavedāḥ,* and explains by saying *jātakāśabdo vedikāparyāyaḥ,* 'the word *jātakā* is a synonym of *vedikā.*'

45

pluṣṭāḥ pṛṣṭhe 'ṃśupātāir atinikaṭatayā dattadāhātirekāir ekāhākrāntakṛtsnatridivapathapṛthuśvāsaśoṣāḥ śrameṇa tīvrodanyās tvarantām ahitavihataye saptayaḥ saptasapter abhyāśākāśagaṅgājalasaralagalāvāṅnatāgrānanā vaḥ

The horses of (Sūrya), who has seven[1] steeds, are burnt on the back by the outpouring of the rays, which, because of their close proximity, shed forth excessive heat;

They are also parched, and[2] their breathing is heavy by reason of the fact that they have traversed in one day the entire pathway of the sky;

And, being exceedingly thirsty because of fatigue, they bend down their straight necks, [and thrust] the tips of their noses into the water of the nearby Heavenly Ganges.[3]

May these horses come quickly to destroy whatever is harmful to you[4]!

Notes. 1. On the seven horses of Sūrya, cf. stanza 8, note 2. The *Viṣṇu Purāṇa*, 2. 8 (Wilson, vol. 2, p. 239), states that the seven horses of the sun are the seven meters of the Veda—'*Gāyatrī, Bṛhatī, Uṣṇih, Jagatī, Triṣṭubh, Anuṣṭubh, Paṅkti.*' 2. Lit. 'possessing a parching of their breathing, which is heavy, etc.' 3. Lit. 'possessing faces with tips bent down by their straight necks into the waters of the nearby Heavenly Ganges.' In stanza 61, the horses are pictured as lying on the banks of the Heavenly Ganges and dabbling their feet in its waters. For the Heavenly Ganges, cf. *Caṇḍīśataka*, stanza 3, note 2, and *Sūryaśataka*, stanza 47, note 7. 4. Lit. 'may the horses make haste for the destruction of what is harmful to you!'

V.L. (a) HB *pluṣṭā puṣṭeṃśupātāir*, J *pluṣṭāḥ pṛṣṭeṃśupātāir*, V *pluṣṭāḥ pūṣṇo 'ṃśupātāir*. (b) HB *ekāhākrāntakṛtsatridiva-*. (c) J *tībrodanvās tvarantām*. (d) V *ramyābhākāśa-*, JH *abhyāsākāśa-* (with dental sibilant), B *ramyāsākāśa-*; J *-gaṅgājalaśavala-*, HB *-gaṅgājalaśarala-*; VJHBK *-galāvarjitāgrānanā*.

46

matvā 'nyān pārśvato 'śvān sphaṭikataṭadṛṣaddṛṣṭadehā dravantī
vyaste 'hany astasaṃdhyeyam iti mṛdupadā padmarāgopaleṣu sādṛśyādṛśyamūrtir marakatakaṭake kliṣṭasūtā sumeror

mūrdhany āvṛttilabdhadhruvagatir avatu bradhnavāhāvalir vaḥ

Bradhna's (Sūrya's) row of horses has acquired a fixed course[1] in their recurrent appearances on the summit of Sumeru,
And, as they see [their own] bodies [mirrored][2] in the stones on the crystal slopes, they believe other horses are by their side, and run[3] [after them];
But their footsteps loiter[4] over the jeweled [ledges of] ruby,[5] for they think: 'Day is now ended, and this is the twilight of sunset'[6];
And on the emerald[7] zone, their image is invisible[8] by reason of its similarity [of color].
May Bradhna's (Sūrya's) row of horses, whose driver[9] is distressed, protect you!

Notes. 1. Or, 'who have acquired a fixed gait.' 2. The commentary supplies *pratibimbita*, 'reflected' or 'mirrored.' 3. The commentary remarks: 'This is the behavior of horses—when they see another horse, they run.' 4. Lit. 'possessing a slow footstep.' 5. Lit. 'jewels of ruby.' 6. The meaning is that they mistake the red of the ruby for the red of sunset, and believing the day's work to be ended, they slacken their speed. 7. For Meru and its composition of gold and precious stones, cf. stanza 1, note 4. 8. The commentary explains that no reflection of the horses can be seen in the emerald slopes, because the horses are, like the emeralds, of a greenish (*harit*) color. This epithet (*harit*) is applied to the horses of Sūrya even in the *Rig Veda*; cf. stanza 8, note 2; cf. also stanzas 7, 47, 49, and *Caṇḍīśataka*, stanza 8, note 2. 9. The driver was Aruṇa; the word 'distressed' (*kliṣṭa*) may contain a reference to his legless condition (cf. stanza 8, note 1), or perhaps the meaning is that Aruṇa fretted because his steeds were inclined to loiter and to play with the imaginary horses mirrored in the jeweled slopes of Meru. If the latter view be accepted, we might render: 'The row of horses that torment their driver.' The commentary glosses *kliṣṭa*, 'distressed,' by *kadarthita*, 'despised,' 'teased.'

V.L. (a) VHB *taṭadṛśad-* (with palatal sibilant); B *dehā dravaṃta.* (c) J *marakatadṛṣadi.* (d) H *mūrdvany*; H *āvṛttiladhvadhruva-*, V *āvṛttibaddhadhruva-*, B *āvṛttivadhvadhruva-*, K *āvṛttilabdhadruta-*; V *gativavatu*; VJHB *-āvalī vaḥ.*

47

helālolaṃ vahantī viṣadharadamanasyā 'grajenā 'vakṛṣṭā
svarvāhinyāḥ sudūraṃ janitajavajayā syandanasya syadena

nirvyājaṃ tāyamāne haritimani nije sphītaphenāhitaśrīr
aśreyāṃsy aśvapaṅktiḥ śamayatu yamunevā 'parā tāpanī vaḥ

The Heater's[1] (Sūrya's) row of horses is like a second [River] Yamunā.

For the horses ‹move along with sportive restlessness›,[2] and «are brought under control by the elder brother of (Garuḍa), Tamer of Snakes»,[3]

And the Yamunā ‹flows along with restless dalliance›, and «was dragged [from its bed] by the elder brother[4] of (Kṛṣṇa), Subduer of the Snake»[5];

The horses, ‹by the speed of their car›, «gain decisive[6] victory in the matter of speed over the River of Heaven»,[7]

And the Yamunā, ‹by the speed of its current›, «gains decisive victory in the matter of speed over the Ganges»;

To the horses ‹a beauty is truly imparted by the copious froth that flecks the green color [of] their [bodies]›,[8]

And to the Yamunā ‹a beauty is truly imparted by the abundant foam on the green expanse [of] its [waters]›.

May the Heater's (Sūrya's) row of horses destroy your sins!

Notes. 1. Or, *tāpanī* may mean 'the Illuminator's.' 2. The term *helālolaṃ*, which I have rendered as 'with sportive restlessness,' and 'with restless dalliance,' is here taken adverbially, as the commentary suggests; for compounds used as adverbs, cf. Whitney, *Skt. Grammar*, 1311. 3. The 'Tamer of Snakes' was Garuḍa. The story of the origin of his enmity for the tribe of serpents is told in *Mahābhārata*, 1. 20–34, and runs as follows: Once on a time Vinatā, mother of Aruṇa and Garuḍa (cf. stanza 8, note 1), had a wager with her sister and co-wife Kadrū over the color of the tail of Indra's horse Uccāiḥśravas. The Kādraveyas (i.e. sons of Kadrū), who were serpents, at Kadrū's bidding changed themselves into black hairs on Uccāiḥśravas's tail, and so enabled their mother to win the wager. Vinatā, having lost, became the slave of the serpent Kādraveyas. They, however, promised Garuḍa to set his mother free from slavery, if he would bring to them the immortality-causing ambrosia (*amṛta*) which was produced in the Moon. After a series of exploits and adventures, Garuḍa actually succeeded in purloining the *amṛta*, and was returning with it, when first Viṣṇu, and then Indra, interfered. The upshot of the matter was that Garuḍa, in exchange for the gift of immortality, became Viṣṇu's vehicle (*Mahābhārata*, 1. 33. 10–17), and that Indra made him promise not to let anyone drink the precious nectar. In return for this promise, Garuḍa was granted permission to feed perpetually on

the snakes (*Mahābhārata*, 1. 34. 13–14). It was arranged that Garuḍa should present the *amṛta* to the Kādraveyas, thus securing the freedom of Vinatā, but that Indra should snatch it away before any of it could be taken. This program was duly carried out. Garuḍa presented the *amṛta*, and the Kādraveyas declared Vinatā free. Then, while the Kādraveyas were performing ceremonial ablutions preparatory to quaffing the sacred beverage, Indra, unseen, bore it away. The Kādraveyas licked the grass on which the *amṛta* had been resting, and in consequence their tongues were cleft. As a whole the anecdote is probably to be regarded as the later form of the Vedic myth of the theft of Soma by the Eagle; cf. Macdonell, *Vedic Mythology*, p. 111–112, 152. **4.** The reference is to Balarāma, elder brother of Kṛṣṇa. The story is told that Balarāma, when intoxicated, summoned the Yamunā (Jumna) to come to him, that he might bathe. His command being unheeded, he dug a furrow, or channel, with his plowshare, from the bank of the river, thus deflecting the waters and dragging them after him, until the Yamunā, assuming the shape of a human being, asked for his forgiveness; cf. *Viṣṇu Purāṇa*, 5. 25 (Wilson, vol. 5, p. 65–67). **5.** Kṛṣṇa is entitled to be called 'Subduer of the Snake,' because of his victory over the serpent Kāliya. The latter was a denizen of the River Yamunā, whose waters he caused to boil with the fires of passion, thus blighting the trees along the river's bank, and killing the birds by the engendered heat. Kṛṣṇa, in order to rid his friends, the cowherds of Vṛndāvana, of the presence of the hated monster, plunged into the stream and challenged Kāliya. After a struggle, the god gained the upper hand, and was about to slay the serpent, but was prevailed upon by the entreaties of the female serpents to spare his life. Kāliya, although escaping death, was banished to the depths of ocean; cf. *Viṣṇu Purāṇa*, 5. 7 (Wilson, vol. 4, p. 286–296); *Bhāgavata Purāṇa*, 10. 16 (Dutt, vol. 2, book 10, p. 79–87). There is also another story of a victory by Kṛṣṇa over a serpent, told in the *Bhāgavata Purāṇa*, 10. 12. 12–36 (Dutt, vol. 2, book 10, p. 54–56); there it is related that Kaṃsa, king of Mathurā, having been warned that Kṛṣṇa was destined to cause his death, sent a demon to destroy the god. This demon, assuming the form of a serpent, made a sudden and unexpected assault, and swallowed Kṛṣṇa and his friends the cowherds. The deity, however, as soon as he realized his predicament, at once expanded himself and burst the serpent, thus at the same time regaining his liberty and destroying his foe. **6.** Lit. *sudūraṃ* means 'in a high degree'; I have rendered as 'decisive.' **7.** The 'River of Heaven' is the Ganges, which originated in heaven and descended to earth; cf. *Caṇḍīśataka*, stanza 3, note 2, and stanza 4, note 3. It is mentioned in the *Sūryaśataka*, stanzas 45, 61, 66, 68, 70, 83, 95. **8.** Lit. 'truly having a beauty imparted by copious froth, their own greenness being spread [around].' The commentary, and also Bernheimer (see Introd., p. 105) would read *nijasphīta-*, 'their own copious froth, etc.' The meaning is that as the horses toss their heads, the froth or saliva, that has gathered on their lips as a result of champing their bits, is scattered about, and lands here and there on their bodies, flecking them with white. For the green (*harit*) color of Sūrya's steeds, cf. stanza 8, note 2.

V.L. (a) JHB *-āvakṛṣṭāṃ*. (b) VJHB *svarvāhiṇyāḥ* (with lingual nasal); H *sudrūraṃ*; VJHB *janitajavapayāḥ*. (c) V *nirvyājan tāyamā ir*, J *nirvyājaṃ tāpamāne*; VHB *haritamaṇi* (with lingual nasal); K *sphīta-phenasmitaśrīḥ*. (d) JH *samayatu* (with dental nasal).

48

mārgopānte sumeror nuvati kṛtanatāu nākadhāmnāṃ nikāye
vīkṣya vrīḍānatānāṃ pratikuharamukhaṃ kiṃnarīṇāṃ mukhāni
sūte 'sūyaty apī "ṣajjaḍagati vahatāṃ kaṃdharārdhāir valadbhir
vāhānāṃ vyasyatād vaḥ samam asamaharer heṣitaṃ kalmaṣāṇi

While the assemblage of the gods, [gathered] along the road[1] up Sumeru, is making obeisance and uttering [hymns of] praise,
The horses [of Sūrya], catching sight of the faces of the Kiṃnara[2] women, who are modestly bowed at the entrance of every cavern,
Proceed at a slightly slackened pace,[3] with necks half-turned[4] [to look at the Kiṃnaras], although [such action] angers their driver.[5]
May the simultaneous neighing of these horses of (Sūrya), whose steeds are uneven[6] [in number], take away your sin!

Notes. 1. Lit. 'on the border of the road.' 2. The Kiṃnaras were mythical semi-divine beings, described in Hemacandra's *Abhidhānacintāmaṇi*, 194 (ed. by Śivadatta and Parab, in *Abhidhāna-Sangraha*, part 6, Bombay, 1896), as *turaṃgavadana*, 'horse-faced.' So also in *Amarakośa*, 1.1.71. They are frequently mentioned in the *Mahābhārata*, often in connection with Yakṣas, Rākṣasas, or other semi-divine beings; cf. Sörensen's *Index*, s.v. See also *Manu*, 1.39, where they are classed with fish, cattle, men, etc., as products of Brahmā's creative power. For other passages where it is said that Sūrya is praised by the Kiṃnaras, see stanza 36, note 2. 3. Lit. 'proceeding with a slightly torpid gait.' The term *īṣajjaḍagati* is best regarded as an adverb; or else, read *īṣajjaḍagativahatāṃ* as a compound. 4. Lit. 'with turning half-necks,' the instrumental being one of qualification, without governing preposition; cf. Whitney, *Skt. Grammar*, 279, and Speijer, *Skt. Syntax*, 67. 5. The meaning of the stanza seems to be as follows: The car of Sūrya is being driven up the slope of Meru through the midst of the gods, who offer praise and oblations as it passes; but when the horses attached to the car catch sight of the horse-faced Kiṃnara women, they mistake them for other horses, and

so slacken their pace, and turn to look, and neigh. This action on their part arouses the anger of Aruṇa, their driver, who desires to drive past the assembled gods in dashing style. 6. Or, 'matchless.'

V.L. (b) VJHB *brīḍāvatīnāṃ pratikuhara-*. (c) VH *kandharārddhāir*, K *kaṃdharāgrāiḥ*; VHB *vahadbhir*. (d) VHB *asamaharad hreṣitaṃ*, J *asamaharer hreṣitaṃ*.

49

dhunvanto nīradālīr nijaruciharitāḥ pārśvayoḥ pakṣatulyās
tālūttānāiḥ khalīnāiḥ khacitamukharucaś cyotatā lohitena
uḍḍīyeva vrajanto viyati gativaśād arkavāhāḥ kriyāsuḥ
kṣemaṃ hemādrihṛdyadrumaśikharaśiraḥśreṇiśākhāśukā vaḥ
(ity aśvavarṇanam)

The horses of Arka (Sūrya), [resting] on the row of the summits of (Meru), the Golden Mountain,[1] are like[2] parrots [perched] on the branches in the top of a favorite tree,[3]

[For] they agitate the line of clouds that [project] like wings on either side,[4] and that have a greenish tinge [reflected] from their own [i. e., the horses' own] color,[5]

And their beautiful mouths[6] are flecked[7] with the blood that trickles out because of the bits stretched across their palates,[8]

And, in conformity with their [usual] behavior, they, as it were, fly[9] up and move about in the sky.

May these horses of Arka (Sūrya) bring you happiness!

(Here ends the description of the horses.)[10]

Notes. 1. For a description of Meru, see stanza 1, note 4. 2. The commentary supplies *iva*, 'like.' 3. Lit. 'parrots on the branches—which branches are the row of summits—in the top of a favorite tree—which tree is the Golden Mountain'; the compound is of unusual form, with the words curiously intermingled. 4. That is, as the horses fly through the clouds, the latter appear to be the wings of the horses. The commentary notes that parrots also flap their wings. 5. On *harit*, 'green,' as applied to the horses of Sūrya, see stanza 8, note 2; stanza 46, note 8; and *Caṇḍīśataka*, stanza 8, note 2. The commentary notes that parrots also are green (*harit*). 6. Lit. 'the beauty of their mouths.' 7. Lit. *khacita* means 'inlaid.' 8. For this same picture—the mouths of the horses stained with blood from the wounds caused by the bits—see stanza 8. The commentary notes that parrots also have red on their beaks. 9. Parrots also of course fly. 10. For the divisions of the

subject-matter of the *Sūryaśataka*, see Introd., p. 84. The following twelve stanzas—viz. 50 to 61—are devoted to the praise of Aruṇa, the charioteer.

V.L. (b) VJHB *tānūttānāiḥ*; VHB *-mukharucacyotatā*, J *-mukharucaḥś cyotatā*. (d) B *hemādrihṛdyadradruma-*.

50

prātaḥśāilāgrarańge rajanijavanikāpāyasaṃlakṣyalakṣmīr
vikṣipyā 'pūrvapuṣpāñjalim uḍunikaraṃ sūtradhārāyamāṇaḥ
yāmeṣv aṅkeṣv ivā 'hnaḥ kṛtarucişu caturṣv eva jātapratiṣṭhām
avyāt prastāvayan vo jagadaṭanamahānāṭikāṃ sūryasūtaḥ

The[1] charioteer of Sūrya [appears] on the top of (Meru), the Dawn Mountain, [as on] a stage, with his splendor revealed by the removal of the curtain of night,

And, coming forward[2] as the director,[3] scatters multitudes of the stars as handfuls of wonderful flowers,[4]

And utters the prologue of the great drama [whose action comprises] the wandering [of Sūrya] over the universe—

[A drama] that verily produces fixed arrangement in the four divisions of the day,[5] whose splendor is [successively] unfolded as if in [four[6] successive] acts.

May (Aruṇa), the charioteer of Sūrya, protect you!

Notes. 1. Stanzas 50–61 are especially devoted to the praise and description of Aruṇa, the charioteer of Sūrya's car; cf. stanza 8, note 1. In this stanza appears another of the rather elaborate similes that occur here and there in the *Sūryaśataka* (cf. stanza 14, note 1). The 'Wandering of Sūrya over the Universe' forms the subject of a drama. The stage is the top of Mt. Meru. Night is the curtain. Aruṇa, the Dawn, is the director, who appears on the stage, scattering the stars instead of the customary flowers, and utters the prologue. It is of course quite *apropos* that Dawn, the forerunner of Sūrya, should give the prologue where Sūrya is to be the chief actor. The four periods of the day are the four acts. The technical words *nāṭikā*, 'drama'; *raṅga*, 'stage'; *javanikā*, 'curtain'; *sūtradhāra*, 'director'; *aṅka*, 'act'; and *prastāvayan*, 'uttering the prologue,' are readily recognized by students of the Sanskrit dramatic literature. 2. With *sūtradhārāyamāṇaḥ*, 'coming forward as the director,' compare the similar formations, *vetrāyamāṇāḥ*, 'appearing as the doorkeepers,' in stanza 11 (note 6), and *padmarāgāyamāṇaḥ*, 'appearing as the ruby,' in stanza 56 (note 5). 3. I have rendered *sūtradhāra* by 'director.' It is more commonly translated as 'stage-manager,' but the real term for the latter seems to have been *sthāpaka*; cf. Konow and Lanman, *Rājaçekhara's Karpūra-*

mañjarī, p. 217, and p. 223, note 8. 4. It was customary for the 'director' (*sūtradhāra*), or the leading performer, to scatter handfuls of flowers when beginning the prologue; cf. H. H. Wilson, *Theatre of the Hindus*, vol. 1, introd., p. 67, 3d ed., London, 1871. 5. That is, divides the day into four fixed periods. The word *yāma* denotes a period of three hours, like the *vigilia* of the Romans. 6. The *nāṭikā* regularly had four acts; cf. Wilson, *Theatre of the Hindus*, vol. 1, introd., p. 31; Sylvain Lévi, *Le Théatre Indien*, p. 146, 155, Paris, 1890; *Daśarūpa*, ed. Haas, 3.48, p. 96, where full references to Hindu dramaturgic treatises are given.

V.L. (a) HB *-śāilāgravaṅge*. (b) V *uḍanikaraṃ*. (c) VK *eva yātaḥ pratiṣṭhām*, JHB *eva yātaḥ pratiṣṭām*.

51

ākrāntyā vāhyamānaṃ paśum iva hariṇā vāhako 'gryo harīṇāṃ
bhrāmyantaṃ pakṣapātāj jagati samarucir sarvakarmāikasākṣī
śatruṃ netraśrutīnām avajayati vayojyeṣṭhabhāve same 'pi
sthāmnāṃ dhāmnāṃ nidhir yaḥ sa bhavadaghanude nūtanaḥ
stād anūruḥ

(Aruṇa), the Foremost Driver of Horses, is superior[1] to (Garuḍa), who is forcibly ridden by Hari[2] (Viṣṇu), like a brute beast,

And (Aruṇa), the Sole Witness[3] of Every Deed, whose splendor is equally [diffused] over all the world [without ‹partiality›],[4] is superior to (Garuḍa), who wanders over the world ‹by the flapping of his wings›,

And (Aruṇa) is superior to (Garuḍa), Foe of Serpents,[5] even though ‹the nature[6] of (Garuḍa), Chief of Birds›, is the same as that of (Aruṇa), ‹who is his elder [in point] of age›.

May that [ever] new Thighless[7] (Aruṇa), the repository of eternal[8] splendors, bring about the removal of your sin!

Notes. 1. As the commentary notes, the superiority here mentioned lies in a word-pun—the idea being that Aruṇa, who drives the *hari* (horses) of Sūrya, is better off than Garuḍa, who is driven by *Hari* (Viṣṇu). For somewhat analogous puns on the word *hari*, cf. stanzas 53, 64, 71, 72, and *Caṇḍīśataka*, stanzas 15 and 19. 2. For Garuḍa as the vehicle of Viṣṇu see *Mahābhārata*, 1.33.16–17; cf. stanza 47, note 3, where a summary of Garuḍa's adventures is given; cf. also Wilkins, *Hindu Mythology*, p. 451–453. 3. Cf. stanzas 21 and 32, where Sūrya is called the 'Eye of

the Three Worlds,' and also an anonymous commentator on the *Bhaktāmarastotra* (cf. Introd., p. 24), who calls Sūrya the 'Witness of the World's Deeds.' 4. As the commentary again points out, there is here another word-pun—though only implied—to account for Aruṇa's superiority over his brother, the idea being that Aruṇa diffuses light without *pakṣapāta* (partiality), but Garuḍa must use *pakṣapāta* (wing-flapping) in moving about. 5. Garuḍa was the inveterate foe of all serpents; cf. stanza 47, note 3. Lit. *netraśrutīnām* means 'of those whose ears are eyes,' but the gloss is *sarpāṇām*, 'of serpents.' 6. The nature of Aruṇa and Garuḍa was the same, since they were both born of the same parents. In fact, they would have been twins, but for the impatience of their mother Vinatā, who brought forth Aruṇa in an imperfect state—thighless—some 500 years before the birth of Garuḍa; cf. the story related above in stanza 8, note 1. 7. Aruṇa was thighless (*anūru*); cf. the citation in note 6. 8. The word *sthāmnāṃ*, according to the lexicons, is a noun and means 'of strengths' or 'of places'; the gloss, however, is *sthirāṇāṃ*, an adjective meaning 'of fixed,' 'of eternal.'

V.L. (a) VJHB *hariṇāṃ vāhako*. (c) VB *śatraṃ netra-*. (d) VJHB *sthāmnā dhāmnāṃ*; JHB *nūtanastād*.

52

dattārghāir dūranamrāir viyati vinayato vīkṣitaḥ siddhasārthāiḥ
sānāthyaṃ sārathir vaḥ sa daśaśataruceḥ sātirekaṃ karotu
āpīya prātar eva pratatahimapayaḥsyandinīr indubhāso
yaḥ kāṣṭhādīpano 'gre jaḍita iva bhṛśaṃ sevate pṛṣṭhato 'rkam

(Aruṇa), the charioteer of the Thousand-rayed (Sūrya), is gazed on in the sky by troops of Siddhas,[1] who respectfully[2] present oblations and make deep obeisance,

And indeed, after having, at dawn, swallowed[3] up the splendors of Indu (the Moon), which oozes with the water of the snow that overspreads it,

[He becomes], ‹as it were, chilled[4] through [with cold]›, [and] worships Arka (the Sun) with his back[5] [to it], «while lighting up the directions [of the sky] in front [of him]»,

‹Like [a man] thoroughly numbed [with cold]›, who worships Arka[6] (the Sun) with his back [to it], and «kindles the fuel in front [of him]».

May this (Aruṇa), the charioteer of the Thousand-rayed[7] (Sūrya), afford you abundant assistance!

Notes. 1. On the Siddhas, see stanza 6, note 8. 2. The term *vinayatas* appears to be an adverb formed, with the ablative *-tas* ending, from *vinaya*, 'propriety of conduct,' 'decency'; the gloss is *praśrayāt*, 'with respectful demeanor'; I have rendered as 'respectfully.' 3. Lit. *āpīya* means 'having drunk.' Śaraṇadeva in his *Durghaṭavṛtti* (cf. *Sūryaśataka*, stanza 2, note 3) has noted as a grammatical peculiarity (see *Pāṇini*, 6. 4. 69) the gerund *āpīya*, with *ī* instead of *ā* (see Śāstrī's edition of the *Durghaṭavṛtti*, p. 104, line 9). 4. The fanciful idea that Aruṇa, the Dawn, becomes chilled from drinking the melted snows of the Moon, is an instance of the rhetorical figure *utprekṣā*; cf. stanza 1, note 6. 5. Lit. *pṛṣṭhatas* means 'behind the back,' 'secretly'; I have rendered 'with his back [to it],' the idea seeming to be that Aruṇa has his back to Sūrya, his passenger, and while facing ahead to direct his horses, sheds light on the regions in front of the car. 6. The commentary quotes the following *ślcka* from an unnamed source: *pṛṣṭhato 'rkaṃ niṣeveta jaṭhareṇa hutāśanam*, 'one should worship Arka (Sūrya) with his back [to it], but (Fire), whose food is oblations, facing it (literally, with the belly).' This quotation is probably to be referred to *Hitopadeśa*, 2. 2. 3 (see 3d revised edition by Goḍabole and Parab, Bombay, 1890), where the words are almost identical: *pṛṣṭhataḥ sevayed arkaṃ jaṭhareṇa hutāśanam*. 7. For the thousand rays of Sūrya, cf. stanza 13, note 11.

V.L. (a) V *dattāghāir*, JH *dattārgher*, B *dattārghedrūranamrāir*, H *drūranamrāir*; VJB *siddhasaṅghāiḥ*, H *siddhasaṃghāiḥ*, K *siddhasādhyāiḥ*. (b) J *sāmarthyaṃ sārathir*; VB *vaḥ sudaśaśataruceḥ*; H *karottu*. (c) V *pratatahimamayaḥ-*; VHB *-syandanīr indubhāso*. (d) B *jaḍina iva bhṛśaṃ*.

53

muñcan raśmīn dinādāu dinagamasamaye saṃharaṃś ca svatantras
totraprakhyātavīryo 'virataharipadākrāntibaddhābhiyogaḥ
kālotkarṣāl laghutvaṃ prasabham adhipatāu yojayan yo dvijānāṃ
sevāprītena pūṣṇā "tmasama iva kṛtas trāyatāṃ so 'ruṇo vaḥ

Aruṇa has been made by Pūṣan (Sūrya), who was pleased with his (Aruṇa's) devotion, the equal,[1] as it were, of (Pūṣan) himself:

For Pūṣan ‹pours out his rays at the beginning of the day, and at the end of the day withdraws them, in accordance with his own will›,[2]

And Aruṇa ‹loosens the reins at the beginning of the day, and at the end of the day gathers them in, in accordance with his own will›;

Pūṣan's ‹might is celebrated in hymns[3] of praise›, and «his efforts are continually bent on mounting the sky»,[4]

And Aruṇa ‹is renowned for prowess with the goad›,[3] and «his care is constantly exercised in [watching] the stepping of his horses' feet»[5];

Pūṣan ‹bestows signal insignificance on (the Moon), the Lord of the Twice-born[6] (Brāhmans), through the protraction of time›,[7]

And Aruṇa ‹bestows signal insignificance on (Garuḍa), Lord of the Twice-born[8] (Birds), because of pre-eminence in age›.[9]

May that Aruṇa protect you!

Notes. 1. The 'equality,' like the 'similarity' in stanzas 25 and 47, rests only on word-puns. 2. Grammatically, *svatantras,* 'independent' or 'relying on one's own will,' is nominative, modifying *'ruṇo.* 3. The words *svatantrastotra-,* when referring to Aruṇa, must be resolved as *svatantras totra-,* but when applied to Pūṣan, *svatantra stotra-* must be read. For the omission of *visarga,* when, as in the latter case, an initial sibilant is followed by a surd mute, cf. Whitney, *Skt. Grammar,* 173, a. If it is permissible to read *svatantrastotra . . . vīryo* as one compound, we might render '(Pūṣan), whose power is celebrated in hymns and *tantras* of his own.' Pūṣan is celebrated in 8 hymns of the *Rig Veda*; cf. for example 6. 53 and 10. 26. For the etymology of Pūṣan, from the root *puṣ,* see Macdonell, *Vedic Mythology,* p. 37. 4. Literally, *haripada* means 'a step of Hari (Viṣṇu),' but the gloss is *ākāśa,* 'sky.' Viṣṇu once covered the sky with one of his famous 'three steps'; cf. the anecdote related in stanza 7, note 4; for other puns on *hari,* meaning 'Viṣṇu' and 'horse,' cf. stanza 51, note 1. 5. The commentary offers, as an alternate rendering, *turagapadāir ākrānto baddha udyamo,* 'whose concentrated (*baddha*) exertion is outdone by the feet (or footsteps) of the horses.' 6. A Brāhman is said to be 'twice-born,' because he is supposed to undergo spiritual regeneration at the time of his investiture with the sacred thread —the *upanayana* ceremony; cf. *Manu,* 2. 36, and Monier-Williams, *Indian Wisdom,* p. 201, 3d ed., London, 1876. The commentary states that *adhipatāu dvijānāṃ,* in its second rendering, means 'the Moon, (Candra), the Lord of Brāhmans (*dvijānāṃ brāhmaṇānām adhipatāu candre*)'; cf. *Viṣṇu Purāṇa,* 1. 22 (Wilson, vol. 2, p. 85), and 4. 6 (Wilson, vol. 4, p. 2). 7. The commentary explains: 'The time of the rising of the rays of (Sūrya), Maker of Day, is protracted (*prakṛṣṭa*)'; this means, perhaps, that the moon gets dimmer and dimmer as time (i.e. daylight) advances. 8. Birds are 'twice-born,' being born once in the egg and a second time from the egg. 9. Lit. 'because of pre-eminence in time,' but the commentary explains: 'Because of his birth at a previous time (*pūrvakālotpannatvāt*).' Aruṇa was born 500 years before Garuḍa; cf. stanza 8, note 1.

V.L. (a) B *muñcannaśmīn*; V *saṃharaś ca*; VJ *svatantraḥ stotra-*, HB *svatandrastotra-*. (b) K *vitataharipad-*. (d) VJHBK *pūṣṇā svasama iva*.

54

śātaḥ śyāmālatāyāḥ paraśur iva tamo'raṇyavahner ivā 'rciḥ
prācyevā 'gre grahītuṃ grahakumudavanaṃ prāg udasto 'grahastaḥ
āikyaṃ bhindan dyubhūmyor avadhir iva vidhāteva viśvaprabodhaṃ
vāhānāṃ vo vinetā vyapanayatu vipan nāma dhāmādhipasya

The driver of the horses of (Sūrya), Lord of Splendor, is like a sharp ax, [ready to cut] the vine of night, or like the gleam of a fire in the forest of darkness,[1]

Or like the fingers of a hand,[2] raised at dawn to grasp, [as if they were] a bunch of lotuses, the planets [that lie] in front of the eastern quarter,[3]

Or like a boundary line, breaking the unity of earth and sky,[4] or like ‹Brahmā›,[5] ‹causing› the awakening of the universe.[6]

May this driver of the horses of (Sūrya), Lord of Splendor, verily remove your misfortunes[7]!

Notes. 1. Bernheimer (see Introd., p. 105) renders: 'che abbrucia l'oscurità come il fuoco la foresta.' 2. The commentary glosses *'grahastaḥ*, 'fore-hand,' by *hastāgraḥ*, 'tip of a hand'; I have rendered as 'fingers of a hand.' 3. The commentary has *prācyā pūrvayā diśā 'gre purastāt*, which seems to mean 'in front of the eastern quarter.' 4. Owing to the darkness of night, the place on the horizon where earth ends and sky begins cannot be distinguished; earth and sky are therefore seemingly unified; but when the light of Dawn (Aruṇa) approaches, the horizon becomes visible, and the apparent unity of earth and sky is broken. The horizon-line, being on the boundary, ordinarily breaks this unity, but since it is also broken by Dawn (Aruṇa), this Aruṇa, the driver of Sūrya's steeds, may be compared, as he is here, to the horizon-line. 5. Brahmā, at every creation, quickens the void slumbering mass of matter into life; cf. *Viṣṇu Purāṇa*, 1. 5 (Wilson, vol. 1, p. 68–88); *Manu*, 1. 1–13. Dawn, since he rouses the sleeping world to life, is comparable to Brahmā, who puts life into dormant matter. 6. The imagining of Dawn (Aruṇa) under the guise of an ax, fire-light, a hand, a boundary-line, or Brahmā, exemplifies the rhetorical figure *utprekṣā*, or 'Poetic Fancy'; cf. stanza 1, note 6. 7. Note that *vipad*, which is regularly feminine, is here apparently neuter.

V.L. (a) J *śāta śyāmālatāyāḥ*. (b) HB *prācy agre prāg grahītuṃ*.

55

pāurastyas toyadartoḥ pavana iva patatpāvakasyeva dhūmo viśvasyevā "disargaḥ praṇava iva paraṃ pāvano vedarāśeḥ saṃdhyānṛtyotsavecchor iva madanaripor nandināndīninādaḥ sāurasyā 'gre sukhaṃ vo vitaratu vinatānandanaḥ syandanasya

(Aruṇa), who rejoices Vinatā,[1] [standing] in the forepart of Sūrya's chariot,

Is like the east wind[2] of the rainy season, like the smoke[3] of the fire that has descended[4] [from heaven],

Like the original creation[5] of the universe, like *Om*,[6] the supreme purifier of the compilation of the Vedas,

And like the sound of the drum[7] of Nandi,[8] preceding (Śiva), Foe of Madana,[9] [when he is] desirous of the twilight dance.[10]

May [Aruṇa] bestow happiness upon you!

Notes. 1. Vinatā was the mother of Aruṇa; cf. stanza 8, note 1. 2. Aruṇa and the east wind are said to be alike for the following reason. Aruṇa (Dawn) is the herald of the sun, and his coming is the signal for mankind to begin their daily round of the ordinary duties of life, whereas the east wind is the herald of the rainy season, and its coming is the signal for mankind to begin plowing and other agricultural tasks. This seems to be the meaning of the commentary, from which I quote as follows: 'Just as verily the east wind, perceived in the beginning of the rainy season, and indicating the rains, causes mortals to busy themselves with their plowing and the other duties incident to that time, even so this (Aruṇa) also, when perceived in the forepart of [Sūrya's] car, indicating [i. e. heralding] Sūrya's car, causes mortals to busy themselves with the duties, in city or village, that occur at that time.' 3. Aruṇa and the smoke are alike, because both precede the kindling of the sacrificial fire. When the sacrificial fire is kindled by attrition with the twirling-stick (*araṇī*), smoke comes before the flame or spark appears; and Aruṇa (Dawn) must come before the sacrificial fire may rightfully be kindled. This is the explanation of the commentary, which says. 'Just as, when the twirling-stick (*araṇī*) is twirled, the smoke, perceived first, indicates the descent of Vāiśvānara (Agni, or Fire), even so this (Aruṇa), causing the sacrificer to busy himself with the sacrifices of the new moon and the full moon, is like smoke, with the idea (*iti*) that there is non-performance of these [sacrifices] while Sūrya is [yet] unrisen.' 4. The god Agni (Fire) descends from heaven to the sacrifice. 5. The commentary, in explaining why Aruṇa is like the original creation, says: 'Like the original creation of the three worlds, composed of the five elements, and characterized by the following [development]: From the primal element

(*pradhāna*) [came] intelligence (*mahat*); from intelligence [came] individualization (*ahaṃkāra*) [cf. *Viṣṇu Purāṇa*, 1.2 (Wilson, vol. 1, p. 29–33)]. By the employment of the word *ādi* ('original'), he distinguishes the creations of [i.e. that follow] the secondary destructions of the world [at the end of every *kalpa*]. Just as the original creation, approaching the causation of the manifestation of the universe, arrives at the condition of causing mortals to be intent on the objects of their respective pursuits whose end is final beatitude, even so this (Aruṇa) also, placed in the forepart [of Sūrya's car], approaching the state of being the cause in regard to the knowledge of the manifestation of Sūrya's car, marks [i.e. is the distinguishing characteristic of] the state of the 'half-risen' time [i.e. twilight when neither stars nor sun are visible]. Verily at this time the sacrifice of these begins, not [at the time] when he is [yet] unrisen.' 6. Aruṇa is like *Om*. The former stands in the forepart of Sūrya's chariot, and the latter stands at the beginning of the Vedas. Aruṇa really purifies a man who engages in ceremonial bathings, sacrifices, the presenting of oblations, and the like, because these forms of worship are not efficacious till Aruṇa (Dawn) has appeared; and *Om* purifies a man who engages in the utterance of *mantras* and prayers extracted from the Vedas, because such *mantras* and prayers are not efficacious unless prefaced by the pronouncement of the syllable *Om*. On this the commentary says: 'For it (*Om*) is indeed uttered at the beginning of the Vedas, and it purifies a human being by means of the pronouncing of muttered prayers and precepts. Even so Anūru (Aruṇa) also stands in the front part of the car of Sūrya, and purifies a human being by means of the performance of ceremonial bathing, gifts, muttered prayers, oblations, etc. Thus [Aruṇa is said to be the purifier], because of the non-occurrence of ceremonial bathings, etc., while he is [yet] unrisen; therefore he is like *Om*.' 7. The ordinary lexicons do not give the meaning 'drum' for *nāndī*, but the gloss is *murajaviśeṣa*, 'a kind of drum.' 8. Nandi, as is well known, was one of Śiva's attendants. 9. Madana is a name of Kāma, the god of love. The story is told that on one occasion this Hindu Cupid dared to shoot the arrows of love at the great god Śiva. The latter wandered everywhere, seeking rest for his love-harried soul, and constantly calling for his dead wife Satī. Upon meeting Kāma some time afterwards, he recognized in him the cause of his unhappiness, and burnt him to ashes with his third eye. Such is the story told at length in the *Vāmana Purāṇa* (cf. Kennedy, *Hindu Mythology*, p. 297–300), and briefly alluded to in *Rāmāyaṇa*, 1.23.10–14. A different account is given in other Purāṇas, which state that the gods, oppressed by the demon Tāraka, could not be freed unless a son of Śiva should come into existence and slay the demon. Śiva, however, since the demise of his wife Satī, was utterly insensible to the tender passion. So the gods urged Kāma to shoot an arrow at Śiva when deep in meditation, and thus inflame him with love for Pārvatī, who was standing nearby and was pining with love for the great god. Kāma, persuaded, shot the bolt, but paid dearly for his temerity, for Śiva, angered at the disturbance of his meditations,

turned on the disturber the full blaze of his third eye and reduced him to ashes; cf. Kennedy, *Hindu Mythology*, p. 300, footnote. This latter version of the legend is a favorite one with the Śaiva Purāṇas (cf. Wilson's translation of *Viṣṇu Purāṇa*, vol. 5, p. 76, note 1), and is prettily told by Bāṇa, in the third act of his *Pārvatīpariṇaya* (ed. by M. R. Telang, Bombay, 1892; cf. the German translation, under the title *Pārvatī's Hochzeit*, by K. Glaser, Triest, 1886), and by Kālidāsa, in the third canto of his *Kumārasambhava*. See also the illustration in Wilkins, *Hindu Mythology*, p. 258. It may be noted, in passing, that apparently no mention of the Kāma legend is found in the Vedas, there being no reference to it, at any rate, in Macdonell's *Vedic Mythology*; and, judging by the references in Sörensen's *Index*, it receives but the barest mention in the *Mahābhārata* (12. 190. 10). Kāma, after his body had been burnt, became known as Ananga, 'Bodiless One'; cf. *Rāmāyaṇa*, 1. 23. 14. Reference to Kāma's unhappy fate is made in *Sūryaśataka*, stanza 80, and *Caṇḍīśataka*, stanza 49. 10. Aruṇa and the sound of Nandi's drum are alike, for Aruṇa (Dawn) heralds the approach of the sun in the morning-twilight, and Nandi's drum heralds the approach of Śiva for the evening-twilight dance. In *Caṇḍīśataka*, stanza 16, Śiva's fondness for the twilight dance is again mentioned.

V.L. (a) VHBK *patan pāvakasyeva*. (b) V *prāvaṇaṃ vedarāśeḥ*, JHB *pāvaṇaṃ vedarāśeḥ*. (c) B *sandhyānṛtyoātsav-*.

56

paryāptaṃ taptacāmīkarakaṭakataṭe śliṣṭaśītetarāṃśāv
āsīdatsyandanāśvānukṛtimarakate padmarāgāyamāṇaḥ
yaḥ sotkarṣāṃ vibhūṣāṃ kuruta iva kulakṣmābhṛdīśasya meror
enāṃsy ahnāya dūraṃ gamayatu sa guruḥ kādraveyadviṣo vaḥ

(Aruṇa), the Elder Brother[1] of (Garuḍa), Foe of the Kādraveyas,[2] constitutes, as it were, the most splendid ornament of Meru, Lord of the Principal Mountains[3];

For on the slope of its ridge of molten gold,[4] to which the Hot-rayed (Sūrya) closely clings,

He appears as the ruby,[5] while the emerald is the reflection[6] of the approaching chariot-horses.[7]

May that (Aruṇa), Elder Brother of (Garuḍa), Foe of the Kādraveyas, speedily remove your sins afar!

Notes. 1. For the relationship of Aruṇa and Garuḍa, cf. stanza 8, note 1.
2. For Garuḍa, and his enmity to the Kādraveyas, see stanza 47, note 3.
3. Lit. *kulakṣmābhṛt* means 'Family Mountain.' The principal ranges

supposed to exist in each *varṣa*, or continental division, are meant. The seven ranges of Bhāratavarṣa (India) are enumerated in the *Viṣṇu Purāṇa*, 2. 3 (Wilson, vol. 2, p. 127, note 2). 4. On Meru's composition of gold and precious stones, cf. stanza 1, note 4. 5. With the compound *padmarāgāyamāṇaḥ*, 'appearing as the ruby,' compare the similar formations, *vetrāyamāṇāḥ*, 'appearing as the doorkeepers,' in stanza 11, and *sūtradhārāyamāṇaḥ*, 'appearing as the director,' in stanza 50. 6. The horses of Sūrya were supposed to be greenish in color (cf. stanza 8, note 2); hence it is quite appropriate that they be compared to emeralds. 7. The commentary notes: 'Just as a golden sort of ornament, inlaid with emeralds and rubies, often constitutes the adornment of any overlord of earth-bearing kings, even so of this (Meru) also.' That is to say, Meru is the king, the gleaming sunlight is the golden ornament, the dawn (Aruṇa) is the ruby, and the green (*harit*) horses are the emeralds. For other similes contained in the *Sūryaśataka*, cf. stanza 14, note 1.

V.L. (a) V *-kaṭakataṭo*; HB *taptaṭhāmīkarakaṭakataṭīśliṣṭaśītetaraṇeśā rāsīdat* (B *-āṇcśā rāsīdat*), VJ *-śītetarāṃśor*. (b) K *-āśvānukṛtamaṛakate*. (d) JH *enāṃsy ahvāya*; JH *samayatu*, VB *śamayatu*.

57

nītvā 'śvān sapta kakṣā iva niyamavaśaṃ vetrakalpapratodas
tūrṇaṃ dhvāntasya rāśāv itarajana ivotsārite dūrabhāji
pūrvaṃ praṣṭho rathasya kṣitibhṛdadhipatīn darśayaṃs trāya-
tāṃ vas
trāilokyāsthānadānodyatadivasapateḥ prākpratīhārapālaḥ

[Aruṇa],[1] exercising a restraining control over his seven steeds,[2]
as [a doorkeeper would] over seven[3] apartments, and possessing a goad like a [porter's] staff,
Quickly drives away to the far distance the [dark] mass of night,
as though [it were] a common person[4];
[And], as the conductor from of old of [Sūrya's] car, he ushers
into view the lordly mountains,
And is the principal doorkeeper[5] of (Sūrya), Lord of Day,
[when that deity is] intent on granting audience to the three
worlds.[6]
May [Aruṇa] protect you!

Notes. 1. Note throughout the stanza the comparison between Aruṇa and a doorkeeper. 2. Lit. 'having led the seven steeds to the control of a restraint'; on the seven steeds, cf. stanza 8, note 2. 3. According

to the commentary, the word *sapta,* 'seven,' must be taken as modifying both *aśvān,* 'steeds,' and *kakṣāḥ,* 'apartments.' This is in accordance with the rhetorical figure known as 'the maxim of the crow's eyeball (*kākākṣi-golakanyāya*),' a figure that, to quote Apte (*Skt.-Engl. Dict.* s.v. *nyāya*), 'takes its origin from the supposition that the crow has but one eye, and that it can move it, as occasion requires, from the socket on one side into that of the other; and the maxim is applied to a word or phrase which, though used only once in a sentence, may, if occasion requires, serve two purposes.' 4. Lit. 'the mass of darkness, like an "outsider," being driven away, possessing distance.' The commentary notes: 'Just as an "outsider" is driven away, [and], being held by the throat, is thrown out.' 5. I have rendered *prākpratīhārapālaḥ* as 'principal doorkeeper,' following the commentary, whose gloss is *mahāpratīhāraḥ.* 6. Or, a possible alternate rendering may be: 'intent on [distributing] gifts in his audience-hall, the three worlds.'

V.L. (a) K *sapta kakṣyāḥ.* (d) J *tāilokyāsthāna-.*

58

vajriñ jātaṃ vikāsī "kṣaṇakamalavanaṃ bhāsi nā "bhāsi vahne
tātaṃ natvā 'śvapārśvān naya yama mahiṣaṃ rākṣasā vīkṣitāḥ stha
saptīn siñca pracetaḥ pavana bhaja javaṃ vittapā "veditas tvaṃ
vande śarveti jalpan pratidiśam adhipān pātu pūṣṇo 'graṇīr vaḥ

(Aruṇa), who precedes Pūṣan (Sūrya), addresses the regent-guardians [of the quarters], region by region, saying:

'O Vajrin[1] (Indra), the lotus-cluster of thine eyes has opened; O Vahni (Agni), thou dost not shine in complete[2] splendor[3];

O Yaṃa, after making obeisance to thy father[4] (Sūrya), lead thy buffalo[5] away from the horses; O Rākṣasas, ye are glanced at[6];

O Pracetas (Varuṇa), sprinkle the horses[7]; O Pavana (Wind), shed [on us] the vehemence[8] [of thy breath]; O Vittapa (Kubera), thou art announced[9]; O Śarva (Śiva), I greet[10] [thee].'

May (Aruṇa), who precedes Pūṣan (Sūrya), protect you!

Notes. 1. On the eight guardians of the points of the compass, here addressed by Aruṇa, cf. stanza 18, note 10. 2. According to the com-

mentary, the ā- of *ābhasi* is equivalent to *samantat*, 'completely.' Monier-Williams, *Skt.-Engl. Dict.* s.v. *ā* (*1*), recalls another instance of the same usage in a commentary on *Raghuvaṃśa*, 3. 8. 3. The commentary explains: 'O Vahni (Agni), now that thy master (Sūrya) is risen thou dost not shine exceedingly splendidly (*ābhāsi* adverbially) [by contrast with him].' 4. According to the *Ṛig Veda* (10. 14. 5; 10. 17. 1–2), Yama was the son of Vivasvat (Sūrya) and Saraṇyū, the daughter of Tvaṣṭar. 5. The buffalo was Yama's vehicle; cf. Crooke, *Popular Religion and Folk-Lore of Northern India*, vol. 2, p. 156; Monier-Williams, *Brāhmanism and Hindūism*, p. 104, note 3. The lexicons give *mahiṣavāhana*, 'whose vehicle is a buffalo' and *mahiṣadhvaja*, 'whose emblem is a buffalo,' as epithets of Yama but I have been unable to learn how the buffalo came to be associated with Yama. The command here addressed to Yama, to lead his buffalo away from the horses, was prompted, the commentary says, by 'the endless enmity of these towards each other.' Cf. *Caṇḍīśataka*, stanza 8, where the buffalo-demon Mahiṣa threatens to attack the buffalo of Yama. 6. The meaning seems to be that though Sūrya regards the demon Rākṣasas as the dust under his feet, he yet deigns to notice them with a word and a glance. The commentary explains: 'These, although the lowest caste of the gods, are made happy by the [meager] greeting, "ye are glanced at," [which is vouchsafed them] because of their appointment to the guardianship of a quarter [of the heavens]. For a servant, when commended by his master according to his deserts, becomes attentive to his duties with a deathless devotion.' The Rākṣasas were the guardians of the southwest quarter; cf. stanza 18, note 10. With *vīkṣitāḥ stha*, 'ye are glanced at,' cf. *no dṛśyase*, 'thou art not seen' (i.e. 'thou art disdained'), in Mayūra's stanza entitled 'The Dream of Kṛṣṇa,' translated below, p. 241. 7. The commentary explains: 'He (Varuṇa) is verily obliged [to fulfil] this command because of his being the generator of water. He is honored by this master (Sūrya), for a servant deems himself happy upon receiving a command from his master.' 8. The meaning seems to be that Pavana (Wind) is requested to blow hard, and so to cool the horses by causing the water, with which they have been sprinkled by Varuṇa, to evaporate. The commentary says: 'O Pavana (Wind), shed [on us] the vehemence [of thy breath], because of which the horses proceed gladly, after having received the sprinklings from Varuṇa, enjoying the coolness [bestowed] on thy part.' 9. The commentary says: 'Inasmuch as this (Kubera), being attentive to his own duty, is the sole cause of stability in the three worlds, and is also intent on the protection of his pair of treasures, named 'Shell' (*śaṅkha*) and 'Lotus' (*padma*), therefore he is respectfully announced to the blessed Ravi (Sūrya).' In the literature the two treasures of Kubera are often personified, and often grouped together; cf. e.g. *Mahābhārata*, 2. 10. 39; *Rāmāyaṇa*, 7. 15. 16; *Harivaṃśa*, 1. 44. 17; *Rājataraṅgiṇī*, 1. 30. In later literature Kubera is often credited with the possession of nine treasures (*nidhi*), which in the Tantrik system, are worshiped as demi-gods; cf. Dutt's translation of *Harivaṃśa*, p. 188, footnote 3. 10. Śiva is saluted

as an equal. The commentary explains: 'Ravi (Sūrya) is Śarva (Śiva) through having 8 forms. For it is said: *ādityaṃ ca śivaṃ vidyāc chivaṃ ādityarūpiṇam [ubhayor antaraṃ nā 'sti ādityasya śivasya ca]*, "One should know Āditya as Śiva, and Śiva as the incarnation of Āditya (Sūrya); [there is no difference between these two—Āditya (Sūrya) and Śiva]."' The commentary does not name the source of the *śloka*.

V.L. (a) VB *vajrin jātaṃ* (with dental nasal); VJHB *vikāśīkṣaṇa-* (with palatal sibilant); VJHBK *'bhāsi no bhāsi*. (b) HB *yama hiṣaṃ*. (c) J *saptān siñca*. (d) HB *vande śavvāiti*.

59

pāśān āśāntapālād aruṇa varuṇato mā grahīḥ pragrahārthaṃ
tṛṣṇāṃ kṛṣṇasya cakre jahihi na hi ratho yāti me nāikacakraḥ
yoktuṃ yugyaṃ kim uccāiḥśravasam abhilaṣasy aṣṭamaṃ vṛtraśatros
tyaktānyāpekṣaviśvopakṛtir iti raviḥ śāsti yaṃ so 'vatād vaḥ

Ravi[1] (Sūrya), who requires no assistance from others in bestowing his benefits on the universe,[2] instructs (Aruṇa), saying:

'O Aruṇa, do not take for thy reins the nooses[3] of Varuṇa, guardian of the [western] end of the sky;

Abandon[4] thy yearning for the disk[5] of Kṛṣṇa (Viṣṇu), for my car moves on only one wheel[6];

Why dost thou desire to yoke up, as an eighth steed, Uccāiḥśravas,[7] [the horse] of (Indra), Foe of Vṛtra?'

May that (Aruṇa) protect you!

Notes. 1. The meaning of this stanza appears to be as follows: Aruṇa desires to borrow the nooses of Varuṇa for reins, Viṣṇu's disk for a second wheel, and Indra's horse Uccāiḥśravas, to be added to the seven that regularly draw the sun's car. Ravi (Sūrya), however, who wishes to bestow his benefits without the aid of any other divinity, forbids his driver to add in any way to the usual equipment of the car by borrowing from the other gods. 2. Lit. 'who abandons [the bestowing of] benefits on the universe in association with others.' The commentary explains: 'The meaning is that in the matter of showing favor to the universe, he does not require as his helper any person, such as some protector of the quarters.' 3. The noose (*pāśa*) was Varuṇa's attribute and weapon. It is associated with him even in the *Rig Veda* (cf. 10.85.24, *varuṇasya pāśāt*), and seems to have been used by him as a means for punishing the wicked; cf. *Manu*, 9.308, *varuṇena yathā pāśāir baddha evā 'bhidṛśyate*,

'just as [the sinner] is verily seen, bound with nooses by Varuṇa' ['sinner' is supplied from the context]. In *Atharva Veda*, 4. 16. 6-7, the nooses of Varuṇa are said to be 'seven by seven,' and they are all especially invoked to bind those that speak untruths. In *Kumārasambhava*, 2. 21, and *Caṇḍīśataka*, stanza 23, may be found further references to Varuṇa's nooses. For Varuṇa as guardian of the west, see stanza 18, note 10 4. The form *jahihi*, 'abandon,' with short penult, is required here by the meter; the regular form is *jahīhi*, with long penult, although *jahihi* is allowed by the grammarians; cf. Whitney, *Skt. Grammar*, 665. The form *jahihi* occurs again in *Caṇḍīśataka*, stanza 34. 5. The locative *cakre* is seemingly here used to express the object of a feeling, and depends upon *tṛṣṇām*, 'yearning for the disk'; cf. Whitney, *Skt. Grammar*, 304, b. For a representation of Viṣṇu holding on one finger the small wheel-shaped discus, see Moor, *Hindu Pantheon*, pl. 6, p. 22. 6. Lit. 'for my car does not go [if] not on one wheel.' For other double negatives, see stanza 23, note 9; for the 'one wheel' cf. stanza 8, note 2. 7. Uccāiḥśravas, 'Long Ears' or 'Loud Neigher'—so the etymology is given by Monier-Williams, *Skt.-Engl. Dict.* s.v.—was Indra's steed, and was one of the products of the churning of the ocean; cf. the references cited in stanza 42, notes 3 and 14.

V.L. (c) V *yāugyaṃ kim*, J *yogyaṃ kim*, B *yugmaṃ kim*; K *tvāṣṭraśatroḥ*. (d) B *śāstri yaṃ so 'iād vaḥ*.

60

no mūrchāchinnavāñchaḥ śramavivaśavapur nāiva nā 'py āsyaśoṣī
pānthaḥ pathyetarāṇi kṣapayatu bhavatāṃ bhāsvato 'gresaraḥ saḥ
yaḥ saṃśritya trilokīm aṭati paṭutarāis tāpyamāno mayūkhāir
ārād ārāmalekhām iva haritamaṇiśyāmalām aśvapaṅktim

That (Aruṇa), who precedes the Shining (Sūrya), and wanders over the three worlds as a traveler,

Does not [ever] lose consciousness by swooning,[1] nor is his body [ever] helpless from fatigue, nor does his mouth[2] become parched[3];

But, when heated by the very intense rays, he has recourse to his row of steeds, dark-colored as the emerald,[4]

Just as [any traveler would have recourse] to the [green] row [of trees] in a nearby grove.[5]

May that (Aruṇa) destroy whatever is not conducive to your welfare[6]!

Notes. 1. Lit. 'whose desire is not cut off by swooning.' 2. Lit. *āsyaśoṣī* means 'possessing dryness of the mouth.' 3. The commentary explains that an ordinary traveler *is* subject to swooning, fatigue and parched tongue, discomforts that are presumably due to the heat of the sun. 4. For the emerald-colored steeds, cf. stanza 8, note 2. 5. The commentary explains: 'Just as any traveler, when heated by the rays [of Sūrya], has recourse to the shade of the trees of a grove that is situated nearby, and then traverses his path, even so does Aruṇa. 6. Lit. 'may he destroy things other than wholesome to you!'

V.L. (a) HB *-chinnavāñcaḥ*; VHB *-vapur nāivam apy āsya śoṣī.* (b) J *pathyatarāṇi*; V *kṣamayatu*; B *bhāśvato* (with palatal sibilant). (c) VHB *paṭutarāiḥ sthāpyamāno.* (d) H *ārādādāmalekhām*, J *ārādārāmarekhām*, B *ārāmadāmalekhām*; K *haritatṛṇa-*.

61

sīdanto 'ntar nimajjajjaḍakhuramusalāḥ sāikate nākanadyāḥ skandantaḥ kandarālīḥ kanakaśikhariṇo mekhalāsu skhalantaḥ dūraṃ dūrvāsthalotkā marakatadṛṣadi sthāsnavo yan na yātāḥ pūṣṇo 'śvāḥ pūrayaṃs tāis tad avatu javanāir huṃkṛtenā 'grago vaḥ

(ity aruṇavarṇanam)

The steeds of Pūṣan (Sūrya) lie down on the sandy bank of the River of Heaven,[1] with their club-like hoofs, insensible [to feeling], immersed in [the stream],

[Or else] go leaping over the series of valleys[2] of (Meru), the Golden-crested Mountain, and stumble up its slopes;

But on the emerald[3] ledge they stand still,[4] being exceedingly[5] desirous [to remain on] the place [where the] *dūrvā* grass [grows].

[However, when they stop], (Aruṇa), the Guide of Pūṣan (Sūrya), by [uttering] a 'get up,' causes that place which the horses have not reached to be pervaded by these [same] swift coursers.[6]

May (Aruṇa), the Guide of Pūṣan (Sūrya), protect you!

(Here ends the description of Aruṇa.)

Notes. 1. The 'River of Heaven' is the celestial Ganges; cf. stanza 47, note 7. 2. The accusative *kandarālīḥ* is seemingly the object of *skandantaḥ*. The root *skand*, however, appears elsewhere to be only intransitive. 3. For Meru's composition of gold and precious stones, cf.

stanza 1, note 4. 4. The horses mistake the green of the emerald for green grass. 5. The indeclinable *dūraṃ*, which commonly means 'to a distance,' is here glossed by *atyarthaṃ*, 'exceedingly.' In stanza 66 (see note 2), it is glossed by *atīvatayā*, 'exceedingly.' 6. When the horses stop to feed on the *dūrvā* grass, Aruṇa urges them forward over the remaining part of their course. Bernheimer's translation (cf. Introd., p. 105) adopts the reading *prerayaṃs tān* for *pūrayaṃs tāiḥ*, for he renders, 'e dovunque da sè non penetrano li spinge veloci coll' urlo il cocchiere del sole.' I have followed the commentary and its rendering.

V.L. (a) JHB *śīdanto* (with palatal sibilant); VJHB *-muṣalāḥ* (with lingual sibilant); B *nākanadyā*. (b) J *kandarālī*. (c) HB *drūraṃ drūrvāsthalotkā*; VHB *-dṛśadi* (with palatal sibilant); H *sthāmuro yan na*, B *sthāsuro yan na*. (d) K *prerayaṃs tān*; V *hūṃkṛtenāgrago*, HB *hūṃkṛtenāgrargo*, J *hūṅkateṇāgrago*, K *huṃkṛtāir agraṇīḥ*. K *iti sūtavarṇanam* (for *ity aruṇavarṇanam*).

62

pīnoraḥpreritābhrāiś caramakhuraputāgrasthitāiḥ prātaradrāv ādīrghāṅgāir udasto haribhir apagatāsaṅganiḥśabdacakraḥ uttānānūrumūrdhāvanatihaṭhabhavadvipratīpapraṇāmaḥ prāhṇe śreyo vidhattāṃ savitur avataran vyomavīthīṃ ratho vaḥ

The[1] car of Savitar (Sūrya), ascending[2] the pathway of the sky in the morning, is drawn upwards by his horses,

Who, on (Meru), the Dawn Mountain, dispel the clouds with their rounded chests, and rear up on the tips of their hollowed hind hoofs,

Extending their bodies to full length.[3] The wheel[4] is noiseless, being free from contact [with the ground],

And the car tips back—the result of the force of the [backward] bending of the head of Anūru (Aruṇa), who is supine.[5]

May this car of Savitar (Sūrya) cause you happiness!

Notes. 1. Stanzas 62–72 inclusive are devoted especially to the description and praise of Sūrya's chariot; cf. stanza 8, note 2. 2. Lit. *avataran* means 'descending,' but the gloss is *adhirohan*, 'ascending.' 3. Lit. *ādīrghāṅgāir* means 'with long bodies.' 4. For the single wheel of Sūrya's car, see stanza 8, note 2. 5. Lit. 'possessing an inverted bending arising from the force of the bending of the head of the supine Anūru.' As the car mounts straight upwards, Aruṇa, although standing upright in the car, assumes a horizontal position with reference to the

earth. The weight of his body, his head being the point of greatest leverage, makes the car tip back. Bernheimer (see Introd., p. 105) would render this difficult *pāda* as follows: 'mentre è necessariamente invertito il vostro inchino ad Anūru, che vi giace supino, col capo ripiegato indietro.'

V.L. (a) VHB *-puṭaprasthitāiḥ*. (b) VH *ādīrghāṃśor udasto*, B *ādīrghāṅśor udasto*, J *ādīrghaṃ āgāir udasto*; H *upagatāsaṅ-*. (d) B *prāhne* (with dental nasal); K *preyo vidhattāṃ*.

63 (64 in VJHB)

dhvāntāughadhvaṃsadīkṣāvidhipaṭu vahatā prāk sahasraṃ karāṇāṃ
aryamṇā yo garimṇaḥ padam atulam upānīyatā 'dhyāsanena
sa śrāntānāṃ nitāntaṃ bharam iva marutām akṣamāṇāṃ visoḍhuṃ
skandhāt skandhaṃ vrajan vo vṛjinavijitaye bhāsvataḥ syandano 'stu

The[1] car of the Shining (Sūrya) has been brought to an incomparable position of dignity[2] through the occupation [of it] by Aryaman (Sūrya),

Who at dawn ushers in his thousand rays that are skilled in the performance of their initiatory rite,[3] [which is] the destruction of the mass of darkness;

And it passes from shoulder to shoulder[4] of the Maruts (Winds), who become, as it were, weary and unable to bear its excessive weight.[5]

May this car of the Shining (Sūrya) make you triumphant over your sins!

Notes 1. This stanza is no. 64 in VJHB; cf. Introd., p. 83. 2. The term *garimṇaḥ*, 'dignity,' has punningly the meaning of 'weight,' the thought being that the car 'has been brought to such a degree of weight' that the Maruts are unable to hold it up. 3. Just as boys, at the beginning of their life as adults, undergo the initiatory rite of investiture with the Brāhmanical thread, so the rays, at the beginning of each day, perform an initiatory rite, which, in their case, is the destruction of the darkness of night. 4. The commentary says: 'The shoulders of the Vāyus (Winds) are subject to the car of Ravi (Sūrya), [are], indeed, its supports. And these [shoulders] are many. The Blessed (Sūrya) goes around Meru from left to right, passing over these [shoulders] in due order. So say those versed in the sacred lore.' 5. The commentary notes:

'Just as one [burden] is unable to be borne by one [person] because of the excessive weight of the burden, [and as] it, [therefore], goes from shoulder to shoulder, being carried by many in turn, even so this [car] also.' This imagining of the Winds in the guise of human beings who become weary carrying burdens, is an instance of the rhetorical figure *utprekṣā*, 'Poetic Fancy'; cf. stanza 1, note 6.

V.L. (a) VJHBK *-vidhiguru vahatā*; K *drāk sahasraṃ*, H *sahaśraṃ* (with palatal sibilant). (b) VJHB *aryamnā* (with dental nasal); VHB *garimnaḥ* (with dental nasal). (c) V *akṣamānāṃ* (with dental nasal); H *viṣoṭhuṃ*, B *viṣoṭuṃ*. (d) VHB *vṛjinavihataye*; HB *bhāśvataḥ* (with palatal sibilant).

64 (65 in VJHB)

yoktrībhūtān yugasya grasitum iva puro dandaśūkān dadhāno
dvedhāvyastāmbuvāhāvalivihitabṛhatpakṣavikṣepaśobhaḥ
sāvitraḥ syandano 'sāu niratiśayarayaprīṇitānūrur enaḥ
kṣepīyo vo garutmān iva haratu harīcchāvidheyapracāraḥ

The[1] car of Savitar (Sūrya) is like Garutmat (Garuḍa).

For [the car] ‹bears› in front snakes as the pole-thongs of its yoke›, [and Garuḍa] ‹prefers snakes, like the pole-thongs of a yoke›, to devour[2];

[The car] ‹possesses a beauty through the moving of its mighty wings, which consist of the rows of clouds that are divided into two parts›,[3]

[And Garuḍa] ‹possesses a beauty by reason of the flapping of the mighty wings with which he is endowed, and which scatter the rows of clouds on either side›;

[The car] ‹pleases[4] Anūru (Aruṇa) by its matchless speed›, [and Garuḍa] ‹delights Anūru (Aruṇa) by his unsurpassed swiftness›;

[The car's] ‹movements are subject to the will of the horses›, [and Garuḍa's] ‹wandering is obedient to the wish of Hari[5] (Viṣṇu)›.

May that car of Savitar (Sūrya) speedily destroy your sin!

Notes. 1 This stanza is no. 65 in VJHB; cf. Introd., p. 83. 2. The *Viṣṇu Purāṇa*, 2. 10 (Wilson, vol. 2, p. 289), states that 'the serpents draw [Sūrya's chariot] (*vahanti pannagāḥ*),' which is explained by its commentary as meaning 'harness the chariot (*ratham saṃnahyanti*).' A literal translation of the *pāda* would be: 'Bearing snakes in front, like the

thongs of a yoke, as if to devour.' For Garuḍa's diet of snakes, cf. stanza 47, note 3. 3. The sun's beauty, and so also the beauty of his car, is revealed as that luminary breaks through a cloud. The two parts of the cloud then appear to be like wings of the sun. 4. Aruṇa's pleasure is natural, since he is the brother of Garuḍa, and driver of the car; cf. stanza 8, note 1. 5. As was pointed out above (stanza 47, note 3), Garuḍa was the vehicle of Viṣṇu. For other puns on the meaning of *hari*, cf. stanza 51, note 1.

V.L. (c) HB *-rayaprīnitā-* (with dental nasal).

65 (69 in VJHBK)

ekāhenāiva dīrghāṃ tribhuvanapaḍavīṃ laṅghayan yo laghiṣṭhaḥ
pṛṣṭhe meror garīyān dalitamaṇidṛṣattviṃṣi piṃṣañ śirāṃsi
sarvasyāivopariṣṭād atha ca punar adhastād ivā 'stādrimūrdhni
bradhnasyā 'vyāt sa evaṃ duradhigamaparispandanaḥ syandano vaḥ

The[1] car of Bradhna (Sūrya) [is] very *light*, [for] it verily traverses in one day the long path of the three worlds,
[Yet it is also] very *heavy*, [for] on the top of Meru it crushes the summits which [consequently] sparkle with pulverized precious stones[2];
Moreover it is *above* the universe, and yet is also, as it were, *beneath* [it] when on the summit of the Sunset Mountain.[3]
May this car of Bradhna (Sūrya), whose movements[4] are thus so inscrutable, protect you!

Notes. 1. This stanza is no. 69 in VJHBK; cf. Introd., p. 83. 2. For Meru's composition of gold and precious stones, see stanza 1, note 4. 3. The *astādri*, 'Sunset Mountain,' behind which the sun was supposed to set, is mentioned frequently in the *Mahābhārata*; cf. e.g. 1. 3. 52; many other references are given in Sörensen's *Index to the Names in the Mahābhārata*; cf. also stanza 42, note 11. 4. Lit. *parispandanaḥ* means 'throbbing,' 'vibration.' I have rendered as 'movements.' The movements, or nature, of Sūrya's car are inscrutable, because it is both *light* and *heavy*, both *above* and *beneath*.

V.L. (a) K *kṛtsnāṃ tribhuvana-*, V *dīrghaḥstribhuvana-*. (b) H *-dṛśattviṃṣi*, VB *-dṛśattvīṃṣi*. (c) VJHB *yaḥ sarvasyopariṣṭād atha ca*. (d) V *-pariṣpandanaḥ* (with lingual sibilant), HB *-pariṣyandanaḥ*.

66

dhūrdhvastāgryagrahāṇi dhvajapaṭapavanāndolitendūni dūraṃ
rāhāu grāsābhilāṣād anusarati punar dattacakravyathāni
śrāntāśvaśvāsahelādhutavibudhadhunīnirjharāmbhāṃsi bhadraṃ
deyāsur vo davīyo divi divasapateḥ syandanaprasthitāni

The car of (Sūrya), Lord of Day, in its journeys scatters the principal planets[1] with its pole, and violently[2] agitates the moon by the wind of its cloth flags;

And its wheel fills with fright anew [the demon] Rāhu,[3] who pursues [Sūrya] with intent to swallow [him],

While the water of the cascades in the River of the Gods[4] is sportively agitated by the panting of the tired horses.

May the journeys, far off[5] in the sky, of this car of (Sūrya), Lord of Day, bestow prosperity upon you!

Notes. 1. Lit. 'the journeys of the car of the Lord of Day scatter the principal planets, etc.' 2. I have rendered *dūraṃ*, which commonly means 'to a distance,' by 'violently.' The gloss is *atīvatayā*, 'excessively.' For a similar usage of *dūram*, cf. stanza 61, note 5. 3. After the nectar had been produced by churning the ocean with Mount Mandara, the demon Rāhu attempted to swallow some of it, and so attain to immortality. While in the act of drinking, he was seen by the Sun and Moon, who called Viṣṇu's attention to the theft about to be perpetrated. Viṣṇu at once cut off Rāhu's head with his discus (*cakra*). Since the nectar had got no farther than Rāhu's throat, only his head became immortal, and this head still seeks to revenge itself on the Sun and Moon by swallowing those luminaries in eclipses; cf. *Mahābhārata*, 1. 19. 1–9, and *Sūryaśataka*, stanza 79, note 1. In this stanza the poet points out that Rāhu, in his pursuit of Sūrya, has a wholesome fear of the *cakra* (wheel) of Sūrya's car, presumably because it reminds him of the *cakra* (discus) of Viṣṇu, which had cut off his head. 4. The 'River of the Gods' is the celestial Ganges; cf. stanza 47, note 7. 5. The commentary says that *davīyo*, 'far off,' may be taken adverbially as equivalent to *atīvatarām*, 'more excessively,' and construed with *bhadraṃ deyāsur*—'may they grant you excessive prosperity.'

V.L. (a) VJHB *dhūrdhvastāgragrahāṇi*; K *-āndolitendūni dūrāt.*

67

akṣe rakṣāṃ nibadhya pratisaravalayāir yojayantyo yugāgraṃ
dhūḥstambhe dagdhadhūpāḥ prahitasumanaso gocare kūbarasya

carcāś cakre carantyo malayajapayasā siddhavadhvas tri'samdhyaṃ
vandante yaṃ dyumārge sa nudatu duritāny aṃśumatsyandano vaḥ

Along the pathway of the sky, Siddha[1] women worship the car of the Ray-possessing (Sūrya) at the three twilight periods,[2]
Tying their amulets to the axle, encircling the end of the yoke with their [nuptial] thread-bracelets;[3]
Burning incense on the pillar-shaped axle-pin,[4] placing flowers along the pole,[5]
And anointing the wheel with sandal water.[6]
May this car of the Ray-possessing (Sūrya) remove your sins!

Notes. 1. On the Siddhas, see stanza 6, note 8. 2. According to the commentary, the word *trisaṃdhyaṃ*, which I have rendered 'at the three twilight periods,' is 'used as an adverb (*kriyāviśeṣaṇam*).' The three *saṃdhyās*, or 'twilights,' came at dawn, noon, and sunset. They are mentioned also in *Caṇḍīśataka*, stanzas 4 and 49. 3. I have rendered *pratisaravalayāir* as '[nuptial] thread-bracelets,' following the gloss *kāutukaraṇākaṅkaṇāir*, 'wool bracelets [constituting] the marriage-threads.' On this kind of adornment, see Alfred Hillebrandt, *Ritual-Litteratur* (in Bühler's *Grundriss*), p. 65, sec. 6, Strassburg, 1897; cf. also *Kumārasambhava*, 5.66, and *Raghuvaṃśa*, 8.1 (third ed. with Engl. transl by G. R. Nandargikar, Poona, 1897). 4. Lit. *dhūḷistambhe* means 'on the pillar of the axle-pin,' but the commentary explains as *stambha iva dhūḷi*, 'an axle-pin like a pillar.' 5. Lit. 'placing flowers in the realm of the pole.' 6. Lit. 'making anointings on the wheel with sandal water.'

V.L. (a) HB *pratisavavalayāir*. (b) VJHB *dhūstambhe*; VJHB *prathatasumano gocare*. (c) K *carcāṃ cakre*; VJHB *dadatyo malayajarajasā*; VJ *siddhasādhyas*, HB *siddhasāḍhvyas*. (d) VJHB *dahatu duritāny*.

68 (63 in VJHB)

utkīrṇasvarṇareṇudrutakhuradalitā pārśvayoḥ śaśvad aśvāir
aśrāntabhrāntacakrakramanikhilamilanneminimnā bhareṇa
meror mūrdhany aghaṃ vo vighaṭayatu raver ekavīthī rathasya
svoṣmodaktāmburiktaprakaṭitapulinoddhūsarā svardhunī 'va

The[1] single[2] track of the car of Ravi (Sūrya) on the summit of Meru is, because of the weight[3] [of the car],
Indented[4] by the felly which is connected in its entirety with the course of the wheel that is unweariedly revolving;

And it is like the River of Heaven[5], for [the ground] <on both sides [of the track] is repeatedly trampled by the swift hoofs of the horses that scatter the golden dust>,

While [the ground] <on both banks [of the river] is frequently trampled by the swift hoofs of horses that scatter its golden sand> ;

[Moreover the track] <is yellowish-white because its sandy spots are exposed to view through being emptied of the water [of its mud-puddles] that has evaporated[6] by its own heat>,

[And the river] <is yellowish-white because its sandy flats are exposed to view through [the river's] being emptied of water which has evaporated by its own heat>.

May the single track of the car of Ravi (Sūrya) destroy your sin!

Notes. 1. This stanza is no. 63 in VJHB; cf. Introd., p. 83. 2. The track of Sūrya's car is single, because the car had but one wheel; cf. stanza 8, note 2. 3. I have rendered *bhareṇa* by 'because of the weight'; its gloss, however, is *prāgbhāreṇa hetunā*, 'because of the slope,' and the reference would seem to be to Mount Meru, with the idea that the track has a downward trend (*-nimnā*) because of Meru's slope. It is difficult, however, to connect the remainder of the *pāda*, referring to the felly, etc., with this conception. 4. I have rendered *-nimnā* by 'indented.' A more literal translation would be 'bent.' The gloss is *avanatā*, 'bent down.' 5. The 'River of Heaven' was the celestial Ganges; cf. stanza 47, note 7. 6. I have rendered *udakta* by 'evaporated'; literally it means 'drawn up.'

V.L. (a) K *-svarṇareṇur druta-*. (b) V *abhrāntabhrānta-*; J *-cakrabhramanikhila-*; VJH *-nemni nimnā*, B *-nemnimnā*. (c) H *raver ekadvīthī*. (d) VHB *svoṣṇodastāmbu-*, K *svoṣmodastāmbu-*, J *svoṣṇodaktāmbu-*; VHB *-pulinoddhūṣarā* (with lingual sibilant); VJHB *svardhunī vaḥ*.

69 (68 in VJHB)

nantuṃ nākālayānām aniśam anuyatāṃ paddhatiḥ paṅktir eva kṣodo nakṣatrarāśer adayarayamilaccakrapiṣṭasya dhūliḥ heṣāhrādo harīṇāṃ suraśikharidarīḥ pūrayan neminādo yasyā 'vyāt tīvrabhānoḥ sa divi bhuvi yathā vyaktacihno ratho vaḥ

The[1] car of the Hot-rayed (Sūrya) exhibits the [same] characteristics[2] in the sky, as if [it were running along] on the earth.

[For] its roadway is the line of the heaven-dwellers that follow continually to render obeisance
And its dust is the pulverized bits of the masses of the stars, ground off by the wheel that is endowed with merciless speed[3];
[It is also accompanied by] the sound of the neighing of horses, and the noise[4] of the felly with which it fills the caverns of (Meru), the Mountain of the Gods.
May that car of the Hot-rayed (Sūrya) protect you!

Notes. 1. This stanza is no. 68 in VJHB; cf. Introd., p. 83. 2 These characteristics are that it moves on a roadway, raises dust, and is accompanied by the neighing of horses and the sound of wheels. 3. Lit. 'joined with merciless speed' (*adayarayamilac-*). 4. Here the noise of the felly is mentioned, but in stanza 62 we are told that 'the wheel is noiseless (*niḥśabdacakraḥ*).'

V.L. (a) VJHB *aniśam upanatām*, K *aniśam upayatāṃ*. (b) VHB *kṣode nakṣatra-*; VJHB *akṛśarayamilac-*. (c) VJB *hreṣāhrādo*, K *heṣānādo*. (d) H *yas pāvyāṭ tīvrabhānoḥ*.

70

niḥspandānāṃ vimānāvalivitatadivāṃ devavṛndārakāṇāṃ
vṛndāir ānandasāndrodyamam api vahatāṃ vindatāṃ vandituṃ no
mandākinyām amandaḥ pulinabhṛti mṛdur mandare mandirābhe
mandārāir maṇḍitāraṃ dadhad ari dinakṛtsyandanaḥ stān mude vaḥ

Not slow is the car of (Sūrya), Maker of Day, [as it runs] over the Celestial Ganges and its sand-banks, but [it does go] slowly over [Mount] Mandara which is like a city[1];
[And] it bears a wheel whose spokes have been adorned with coral-tree blossoms by multitudes
Of the foremost of the gods, who fill the sky with the rows of their vehicles, but who, having become wearied,[2]
Do not succeed in [overtaking and] paying homage [to the car], although riding along with joyful effort.[3]
May the car of (Sūrya), Maker of Day, bring you joy[4]!

Notes. 1. The idea in this *pāda* seems to be that the sun quickly passes over and floods with light any flat surface like a river or sand-bank, but in a city there is more or less shadow, and the sunlight is slow in reaching all the nooks and crannies. Mount Mandara, with its dells, ravines and lesser peaks, in this respect resembles a city. Similarly, a car moves rapidly over flat places, but its speed is retarded as it passes through the crowded and contracted confines of a city. The commentary says: 'For a city causes the speed of a car to slacken (lit. stumble) because of its unevenness (or, crowded condition). For this reason, slowness is connected with it.' 2. Lit. *niḥspanda* means 'motionless,' but is here glossed by *śrānta*, 'wearied.' 3. If the gods cannot move fast enough to overtake Sūrya, we must conclude that they adorned the wheel with the coral-tree blossoms before the car started on its daily round. Or, as is also suggested in the commentary, we could take *devavṛndārakāṇāṃ vṛndāir . . . vindatāṃ* as genitive absolute, and render: 'while the principal gods, in troops, do not succeed, etc.' 4. Note in this stanza the alliteration (*anuprasa*) of *v* and *m*, and the assonance (*yamaka*) occasioned by the prevalence of *vnd* and *mnd* sounds.

V.L. (a) VJHB *niṣpandānāṃ*; K *vimānāvalivalitadiśāṃ*; VHB *devavṛndārakānāṃ*. (c) VJHBK *mandare mandarābhe*. (d) J *mandārāir maṇḍito 'raṃ*; VJ *dadhad api*, HB *dadhad avi*; VJHB *dinakṛtsyandanastān*.

71

cakrī cakrārapaṅktiṃ harir api ca harīn dhūrjaṭir dhūrdhvajāntān
akṣaṃ nakṣatranātho 'ruṇam api varuṇaḥ kūbarāgraṃ kuberaḥ
raṃhaḥ saṃghaḥ surāṇāṃ jagadupakṛtaye nityayuktasya yasya
stāuti prītiprasanno 'nvaham ahimaruceḥ so 'vatāt syandano vaḥ

A[1] multitude of gods, filled with joy,[2] day after day praises the speed of the car of the Hot-rayed (Sūrya),
Which is ever employed in benefiting the universe:
(Viṣṇu), Possessor of the Discus, praises the row of wheel-spokes, Hari[3] (Indra) praises the horses, and Dhūrjaṭi[4] (Śiva) praises the ends of the flags on the yoke;
The (Moon), Lord of the Stars, praises the axle, Varuṇa praises Aruṇa, and Kubera praises the tip of the pole.
May that car of the Hot-rayed (Sūrya) protect you[5]!

Notes. 1. This stanza is quoted in the *Kāvyaprakāśa* of Mammaṭa, 10. 56. 1 (stanza 580). Chapter 10 of that work deals with 'Ideal Figures of Speech,' and Mayūra's stanza is given as an example of 'Defects of Alliteration.' After quoting the stanza, Mammaṭa says (p. 268 of the translation by Gaṅgānātha Jhā, Benares, 1898): 'Here the nominatives and objectives of the "eulogy" are made such only for the sake of Alliteration; they [i.e. the gods] are not so described in the Purāṇas, and thus this is contrary to generally recognized facts.' It will be noticed by the reader that each god praises that part of the car which most nearly resembles in sound his own name; e.g. Hari praises the *hari*, Cakrin praises the *cakra*, Varuṇa praises Aruṇa, etc. Mammaṭa would seem to imply that the Purāṇas nowhere state that Hari praises the horses, or Cakrin the wheel, etc., but that Hari is made to praise the horses here merely because *hari* (horses) resembles in sound his own name Hari, and so on. For somewhat similar cases of assonance (*yamaka*), cf. stanza 81, and *Caṇḍīśataka*, stanzas 36 and 52. 2. Lit. *prītiprasanno* means 'bright with joy.' 3. The term Hari is more often applied to Viṣṇu, but here, and also in stanza 72, and in *Caṇḍīśataka*, stanzas 15 and 19, it is used to designate Indra. For other word-plays involving *hari* in its double sense of 'horse' and 'Indra' (or, 'Viṣṇu'), cf. stanza 51, note 1. 4. The term Dhūrjaṭi (Śiva) means, according to Monier-Williams, *Skt.-Engl. Dict.* s.v., 'He who has matted locks like a burden'; but in *Mahābhārata*, 7. 202. 129, it is said: *dhūmrarūpaṃ ca yat tasya dhūrjaṭis tena cocyate*, 'and since his form is [like that of] smoke, he is for that reason called Dhūrjaṭi.' In stanza 99 also, and in *Caṇḍīśataka*, stanza 80, Śiva is designated by this epithet. 5. According to Thomas (*Kavīndravacanasamuccaya*, introd., p. 68), this stanza of the *Sūryaśataka* is cited by Ujjvaladatta, on *Uṇādisūtra*, 4. 213 (Aufrecht's edition, p. 19).

V.L. (a) VJHB and Jhalakīkara's edition of the *Kāvyaprakāśa* (see note 1) read *dhūrdhvajāgrān*. (c) HB *jagadupakṛtaye*; VHB *nityamuktasya*. (d) K *ahimarucaḥ*.

72

netrāhīnena mūle vihitaparikaraḥ siddhasādhyāir marudbhiḥ
pādopānte stuto 'laṃ baliharirabhasā karṣaṇābaddhavegaḥ
bhrāmyan vyomāmburāśāv aśiśirakiraṇasyandanaḥ saṃtataṃ vo
diśyāl lakṣmīm apārām atulitamahimevā 'paro mandarādriḥ
(iti rathavarṇanam)

The car of the Hot-rayed (Sūrya), like a second Mount Mandara,
continually[1] turns about in the ocean[2] of the sky;
Moreover, the car <is made ready by its driver (Aruṇa), who is
maimed in the lower part of his body>,[3]

And Mandara ‹is encircled at its base by Ahīna[4] [serving as] the twirling-cord›;

The car ‹is warmly praised by divine Sādhyas[5] and Maruts [standing] near its wheel›,[6]

And Mandara ‹is warmly praised by divine Sādhyas and Maruts [standing] among its foothills›;

The car ‹obtains its speed from the impetuous pulling of the strong horses›,[7]

And Mandara ‹obtains its speed from the impetuous pulling of Bali and Hari[8] (Indra)›.

May that car of the Hot-rayed (Sūrya), which possesses incomparable majesty, bring you unbounded prosperity!

(Here ends the description of the car).

Notes. 1. The commentary authorizes the translating of *saṃtataṃ*, 'continually,' both with *bhrāmyan*, 'continually wandering about,' and also with *diśyāt*, 'may it continually bring.' 2. For the twirling of Mount Mandara in the milky ocean, cf. stanza 42, notes 3, 6, 12, 14. 3. Lit. 'has its girding up attended to by its driver, who is mutilated at the root.' Aruṇa was legless; cf. stanza 8, note 1. Resolve *netrāhīnena* here as *netrā hīnena*, but in the second rendering as *netra-ahīnena*. 4. In the churning of the ocean (cf. note 2), Vāsuki, or Ahīna (King of Serpents), acted as the twirling-cord which was pulled by the gods and demons, the former holding the tail of the serpent king, and the latter the head. In this stanza Indra and Bali are to be taken as representatives of their respective classes, gods and demons. The compound *netrāhīnena*, 'by Ahīna [serving as] twirling-cord,' is an example, as noted by the commentary, of the type of compound that omits its middle member. Such composites are called *śākapārthiva*, from *śāka-[priya]-pārthiva*, 'a king [dear to] his era'; cf. Vāmana's *Kāvyālaṃkārasūtrani*, 5.2.15 (ed. by Durgāprasād and Parab, in the Kāvyamālā Series, Bombay, 1889), and the commentary thereon. Monier-Williams, *Skt.-Engl. Dict.* s.v. *śākapārthiva*, states that Patañjali explains as *śākabhojī pārthivaḥ*, 'a king fond of vegetables.' 5. Or, perhaps, *siddhasādhyāir* is to be taken as meaning 'Siddhas and Sādhyas'; the gloss is *devaviśeṣāiḥ*, 'kinds of gods.' For the Siddhas, see stanza 6, note 8. According to Monier-Williams, *Skt.-Engl. Dict.* s.v. *sādhya*, the Sādhyas are mentioned as early as *Rig Veda*, 10.90.16; they lived in the Bhuvarloka (Yāska, *Nirukta*, 12.41) and had exquisitely fine natures, like the gods (*Manu*, 1.22); in the Purāṇas, their number is usually 12 or 17, and in the later mythology they are superseded by the Siddhas. 6. The term *pāda* in *pādopānte* is glossed by *caraṇa*, 'foot,' but must certainly mean 'wheel'; cf. stanza 82 (see note 6), where *aṅga*, 'limb,' is used to designate the wheel. 7. Lit. 'obtains

its speed from the pulling, because of the impetuosity of the strong horses.' The commentary and Bernheimer (see Introd., p. 105) read *-rabhasā-karṣaṇā-*. 8. For Bali and Hari, see note 4. For the use of the epithet Hari to designate Indra, see stanza 71, note 3. For word-plays on the double meaning of *hari*, see stanza 51, note 1.

V.L. (b) H *karṣanāvaddha-* (with dental nasal). (c) HB *vyomombu-*; VJ *santataṃ vo*, B *saṃtataṃ voḥ*. (d) VJHBK *lakṣmīm atulyām*; HB *atunitamahimevoparo*; B *mandādriḥ* (one syllable too few to suit the meter).

73

yaj jyāyo bījam ahnām apahatatimiraṃ cakṣuṣām añjanaṃ yad
dvāraṃ yan muktibhājāṃ yad akhilabhuvanajyotiṣām ekam okaḥ
yad vṛṣṭyambhonidhānaṃ dharaṇirasasudhāpānapātraṃ mahad yad
diśyād īśasya bhāsāṃ tad avikalam alaṃ maṅgalaṃ maṇḍalaṃ vaḥ

The[1] disk (of Sūrya), Lord of Rays, is the pre-eminent cause of days, and destroys ‹darkness› as an eye-salve [destroys] ‹semi-blindness› of the eyes[2];
It is [also] the doorway for those who obtain emancipation,[3] and is the sole abode of the splendors of the entire universe;
It is the reservoir of rain-water,[4] and the mighty drinking-cup [full] of the water [that is as] ambrosia to the earth.
May that disk of (Sūrya), Lord of Rays, bestow upon you a very full [measure of] prosperity!

Notes. 1. Stanzas 73–80 inclusive are devoted especially to the description and praise of Sūrya's disk. 2. Lit. 'is the *timira*-destroying eye-salve of the eyes.' The term *timira* means both 'darkness' and 'semi-blindness.' 3. For the idea that the sun is the doorway to emancipation, cf. stanza 9, note 7, and Bühler, *Die indischen Inschriften*, as cited above in stanza 6, note 8. 4. For the notion that the sun 'draws water' from the earth, and afterwards pours it down again in the form of rain, cf. stanza 9, note 2.

V.L. (a) K *jyāyo yat bījaṃ*, B *yaj jyāyo vījanmahām*; VJHBK *apahṛta-timiraṃ*: VJHB *añjanaṃ yat*. (b) J *yadvāraṃ mukti-*, VH *yad dvāraṃ mukti-*, B *yad dvaraṃ mukti-*. (c) J *vṛṣṭyāmbho-*. (d) K *diśyād devasya bhānoḥ tad adhikamam alaṃ*, J *bhāsāṃ satatam avikalaṃ maṇḍalaṃ maṅgalaṃ*, VHBK *maṇḍalaṃ maṅgalaṃ*.

74

velāvardhiṣṇu sindhoḥ paya iva kham ivā 'rdhodgatāgryagrahoḍu
stokodbhinnasvacihnaprasavam iva madhor āsyam asyan manāṃsi
prātaḥ pūṣṇo 'śubhāni praśamayatu śiraḥśekharībhūtam adreḥ
pāurastyasyodgabhasti stimitatamatamaḥkhaṇḍanaṃ maṇḍalaṃ vaḥ

The disk of Pūṣan (Sūrya) ‹that increases in the course of time›[1] is like the water of the ocean ‹that rises with the tide›;

And since it ‹makes the eastern planets and constellations to appear dim›,[2] it is like the dome of heaven ‹whose principal planets and constellations are [sometimes] only half-visible›;

And while ‹the manifestation of its innate characteristic—[its splendor]—is only just beginning›,[3]

It captivates the minds [of men], like the advent of spring[4] ‹whose flowers—its peculiar characteristic—are only just [beginning to] expand›.

May this radiant disk of Pūṣan (Sūrya), which at dawn destroys the very thick darkness[5] [of night],

And which appears as a diadem on the head of (Meru), the Eastern Mountain,[6] blot out your sins!

Notes. 1. That is, the disk seems to grow larger, for as time advances more of it appears above the horizon. 2. Lit. 'possessing half-risen eastern planets and constellations.' The commentary explains: 'They, [the planets], are said to be somewhat perceived [i. e. dimly seen] because of being outshone [lit. excelled] by the brightness of that (disk).' The commentary glosses *agrya,* 'principal,' by *pāurastya,* 'eastern.' 3. Lit. 'the manifestation of its own characteristic is broken out a little'; i.e. the splendor, which is the disk's innate characteristic, is just beginning to appear. 4. Lit. 'mouth of spring.' 5. Lit. *stimitatamatamaḥ* means 'very fixed darkness.' 6. Lit. 'becoming the head-diadem of the Eastern Mountain'; for a similar conception, cf. stanza 8, note 4.

V.L. (a) J *-ārdhodgato 'gragrahoḍu,* VHB *-ārdhodgatogragrahoḍu.* (b) The reading *stokodbhinnasvacihnaprasavam* is that of JH and the commentary; the Kāvyamālā text reads *stokodbhinnasya cihnaprasavam,* B reads *stomodbhinnasvacihnaprasavam,* and V reads *stomodbhinnasvacihnaprabhavam*; VJHBK *asyan mahāṃsi.* (d) VHB *pāurastyasyodgabhastestimita-.*

75

pratyuptas taptahemojjvalarucir acalaḥ padmarāgeṇa yena
jyāyaḥ kiṃjalkapuñjo yad alikulaśiter ambarendīvarasya
kālavyālasya cihnaṃ mahitatamam ahomūrdhni ratnaṃ mahad yad
dīptāṃśoḥ prātar avyāt tad avikalajaganmaṇḍanaṃ maṇḍalaṃ vaḥ

The disk of the Hot-rayed (Sūrya) [constitutes] at dawn the entire ornament of the universe;
Because of it, Mount (Meru), which possesses the dazzling splendor of molten gold, [appears to be] studded with ruby;
[And] it is beautiful[1] [like][2] the mass of the filaments of the celestial blue lotus that is black with a swarm of bees[3];
[And] it [also serves as] the most revered crest-ornament[4] of the Serpent of Time,[5] [and] as a mighty jewel on the head of Day.
May that disk of the Hot-rayed (Sūrya) protect you[6]!

Notes. 1. The term *jyāyaḥ*, which I have rendered as 'beautiful,' regularly means 'elder,' 'superior.' 2. The commentary supplies *iva*, 'like.' 3. Apparently the yellow disk of Sūrya is here compared to the round yellow cluster of filaments and anthers in the center of a lotus. The surrounding blue petals, covered with the dark-colored bees, may be likened to the blue-black sky which serves as background for the solar disk. 4. The commentary, which I have followed, glosses *cihnaṃ* by *śiroratnaṃ*, 'crest-jewel.' 5. By 'Serpent of Time' is perhaps meant the thousand-headed serpent Śeṣa (cf. stanza 35, note 8), who served as Viṣṇu's couch at the bottom of the ocean. He was regarded as the emblem of eternity, one of his epithets being Ananta, 'Endless One.' He was said to have a thousand jewels on his crest, and to bear the entire world on his diadem (cf. *Viṣṇu Purāṇa*, 2. 5 [Wilson, vol. 2, p. 211–213]), but I have nowhere seen it stated that Sūrya's disk formed his crest-jewel. 6. The commentary quotes from an unnamed source, which I find to be *Śatapatha Brāhmaṇa*, 10. 5. 2. 1: *yad etan maṇḍalaṃ tapati iti śrutiḥ*. It is worthy of note that stanza 89 of the *Sūryaśataka* opens with nearly the same words, viz. '*etad yan maṇḍalaṃ khe tapati*.'

V.L. (a) HB *padmarāgena* (with dental nasal). (b) VJHB *kiṃjalka-puñjaṃ*; VJHB *alikulasiter* (with dental sibilant). (c) HB *ratnaṃ mahat tat*. (d) H *-jaganmaṇḍaṇaṃ* (with last nasal a lingual), B *-jagan-maṇḍalaṃ*; VJHB *maṅgalaṃ vaḥ*.

76

kas trātā tārakāṇāṃ patati tanur avaśyāyabindur yathendur vidrāṇā dṛk smarārer urasi muraripoḥ kāustubho nodgabhastiḥ vahneḥ sāpahnaveva dyutir udayagate yatra tan maṇḍalaṃ vo mārtaṇḍīyaṃ punītād divi bhuvi ca tamāṃsī 'va muṣṇan mahāṃsi

The disk of Mārtaṇḍa[1] (Sūrya) destroys, in heaven and on earth, all splendors as if [they were] darknesses[2];
For when this [disk] has risen,[3] the splendor of fire [becomes], as it were, concealed,
And the moon, like a tiny drop of dew, disappears,[4] leaving the stars without a protector,[5]
The eye of (Śiva), Foe of Smara,[6] is feeble,[7] and the *kāustubha* jewel[8] on the breast of (Viṣṇu), Foe of Mura,[9] is not radiant.[10]
May that disk of Mārtaṇḍa (Sūrya) purify you!

Notes. 1. On the etymology of Mārtaṇḍa ('destroyed egg'), cf. stanza 14, note 2. 2. That is, the sun's splendor outshines all splendors. 3. In *udayagate yatra*, 'when this [disk] has risen,' we have a locative absolute construction with one member (*yatra*) an adverb; cf. Whitney, *Skt. Grammar*, 303, d; and for other instances of the same usage, see stanza 20, note 1. 4. Lit. *patati* means 'falls' or 'flies [away]'; I have rendered as 'disappears.' 5. Lit. 'who is the protector of the stars?' The moon is called *Nakṣatranātha*, 'Lord of the Stars,' as e.g. in stanza 71. 6. Smara is Kāma, who, as is well known, was burnt up by Śiva's third eye; cf. stanza 55, note 9. 7. Lit. *vidrāṇā* means 'roused from sleep,' or 'run away'; the gloss, however, is *mlānā*, 'weak,' 'faded'; I have rendered as 'feeble.' 8. The *kāustubha* jewel was one of the products of the churning of the ocean. It was appropriated by Viṣṇu, and worn by him on his breast; cf. stanza 43, note 4. 9. The slaying of the demon Mura by Kṛṣṇa (Viṣṇu) is mentioned in *Mahābhārata*, 5. 158. 7. 10. The term *udgabhasti*, which is apparently not found in the ordinary lexicons, is here glossed by *unmayūkha*, 'radiant,' a meaning which I have adopted.

V.L. (a) HB *tārakāṇāṃ* (with dental nasal); H *yathendrur*, J *yathendu*. (b) J *nidrāṇā dṛk*, HB *vibhrāṇā dṛk*; J *smarārer uṣasi*, HB *madhuripoḥ kāustubho no gabhastiḥ*. (c) By an evident typographical error, B has inserted *pāda* (c) of stanza 77 between *pādas* (b) and (c) of stanza 76, thus giving stanza 76 an extra *pāda*, and making stanza 77 one *pāda* short. JHB *vahneḥ sāpahnutāiva*. (d) JHB *punīyād divi*.

77

yat prācyāṃ prāk cakāsti prabhavati ca yataḥ prācy asāv ujjihānād
iddhaṃ madhye yad ahno bhavati tatarucā yena cotpādyate 'haḥ
yat paryāyeṇa lokān avati ca jagatāṃ jīvitaṃ yac ca tad vo
viśvānugrāhi viśvaṃ sṛjad api ca raver maṇḍalaṃ muktaye 'stu

The disk of Ravi (Sūrya) first shines in the east, and that east attains pre-eminence because of the [disk's] rising out of it;
In the middle of the day it is blazing, and by it, through the diffusion of its splendor, day is produced;
It also protects mortals by its regular recurrence, and is the life of the worlds[1];
And shows favor to the universe, which it also creates.[2]
May that disk of Ravi (Sūrya) bring about your emancipation[3]!

Notes. 1. Bühler (*Die indischen Inschriften*, cf. stanza 6, note 8), has noticed the expression of a like sentiment, viz. that the Sun is the life of the world, in the *Praśasti* of Vatsabhaṭṭi. A similar idea is expressed also in stanza 87 (note 1). In this connection the commentary quotes from an unnamed source the following verse: *ādityāj jāyate vṛṣṭir vṛṣṭer annaṃ tataḥ prajāḥ | prajāsaukhyāc ca devānāṃ parā tṛptir iti śrutiḥ*, 'From Āditya (Sūrya) rain is produced; from rain, food; from that (food), creatures; and the chief satisfaction of the gods [arises] from the comfort of their creatures; so says revealed tradition.' The first half of this *śloka* is found in *Mahābhārata*, 12. 263. 11; I have failed to locate the source of the second half. The first three words of the *śloka*—*ādityāj jāyate vṛṣṭiḥ*—are quoted in the commentaries on stanzas 30 and 93; cf. those stanzas, notes 4 and 5, respectively. 2. Lit. 'May that disk of Ravi (Sūrya), which, besides creating the universe, shows favor to the universe, bring about your emancipation.' 3. The commentary quotes the Veda (*Śatapatha Brāhmaṇa*, 10. 5. 2. 3) as follows: *vede: etasmin maṇḍale puruṣo 'py etad amṛtaṃ yad etad arcir dīpyate iti śrutiḥ*. This is rendered by J. Eggeling in his translation of books 8–10 of the *Śatapatha Brāhmaṇa* (pub. in *Sacred Books of the East*, vol. 43, p. 366, Oxford, 1897) as follows: 'and that man in yonder (sun's) orb [is no other than Death]; and that glowing light is that immortal element.' For the idea that the way to emancipation is through Sūrya, cf. stanza 9. note 7.

V.L. (b) B *digdhaṃ madhye yad ahno*. (c) This third *pāda* is found, in B, between *pādas* (b) and (c) of stanza 76; see note in V.L. of stanza 76.

78

śuṣyanty ūḍhānukārā makaravasatayo māravīṇāṃ sthalīnāṃ
yenottaptāḥ sphuṭantas taḍiti tilatulāṃ yānty agendrā yugānte
tac caṇḍāṃśor akāṇḍatribhuvanadahanāśaṅkayā dhāma kṛcchrāt
saṃhṛtyā "lokamātraṃ pralaghu vidadhataḥ stān mude maṇḍalaṃ vaḥ

At the destruction of the world,[1] the habitations of the sea-monsters[2] are dried up [by the disk of Sūrya],[3] and bear resemblance to desert places,
And the lordly mountains are scorched, rent asunder with a crash, and ground to dust[4];
[But now], through fear of an untimely[5] burning up of the three worlds,
The Hot-rayed (Sūrya) modifies his effulgence, [though] with difficulty, and reduces the intensity of his splendor.[6]
May that disk of the Hot-rayed (Sūrya) bring you joy!

Notes. 1. Lit. 'at the end of a *yuga*.' The universe was supposed to be destroyed and recreated at the end of every *yuga* or 'age'; cf. stanza 23, note 6. 2. By 'habitations of the sea-monsters' the ocean is meant. 3. In *Mahābhārata*, 3. 3. 57, it is said: *saṃhārakāle saṃprāpte tava krodhaviniḥsṛtaḥ | saṃvarttakāgnis trāilokyaṃ bhasmīkṛtyā 'vatiṣṭhate*, 'when the time of universal dissolution cometh, the fire *saṃvartaka*, born of thy [i.e. Sūrya's] wrath, consumeth the three worlds and existeth [alone].' 4. Lit. 'go to the resemblance of small particles.' 5. By 'untimely' is meant that the burning up and destruction of the world might occur before the end of a *yuga* or *kalpa*; cf. note 1. 6. Lit. 'making small the measure of his splendor.' I have departed here from the commentary, which would render this *pāda* as follows: 'making small his effulgence (*dhāma*), whose measuring-standard (*mātrā*) is visibility, having modified [it] with difficulty.'

V.L. (a) J *ūḍhāndhakārā*, HB *ūṭāndhakārā*. (b) K *caṭiti tilatulāṃ*. (c) JHBK *dhāma kṛtsnaṃ*. (d) K *āhṛtyāloka-*, B *maṃhṛtyāloka-*. The reading of JHB and the commentary, adopted here, is *-mātraṃ pralaghu*; the Kāvyamālā text reads *-mātra pralaghu*; K *pratanu vidadhataḥ*; J *vidadhatastān mude*, HB *nidadhatastān*.

79

udyad dyūdyānavāpyāṃ bahulatamatamaḥpaṅkapūraṃ vidārya
prodbhinnaṃ pattrapārśveṣv aviralam aruṇacchāyayā visphurantyā
kalyāṇāni kriyād vaḥ kamalam iva mahan maṇḍalaṃ caṇḍabhānor
anvītaṃ tṛptihetor asakṛd alikulākāriṇā rāhuṇā yat

The disk of the Hot-rayed (Sūrya) is like a lotus, [for] it is oft pursued by Rāhu as [a lotus is visited] by a swarm of bees,[1]
And it ‹rises up in the sky[2] as in a garden-pool›, while a lotus ‹rises up in a garden-pool [which is like] the sky›[3];
Moreover, it ‹cleaves the stream of mud-like very thick darkness›, as a lotus ‹cleaves the mass of mud [which is like] very thick darkness›;
And it ‹is constantly reflected[4] on the flanks of the horses by the flashing splendor[5] of Aruṇa›,
While a lotus ‹is constantly tinted[6] on the sides of its petals with a flashing red luster›.
May this mighty disk of the Hot-rayed (Sūrya), [who is] the cause of happiness,[7] bring you prosperity!

Notes. 1. Lit. 'followed by Rāhu possessing the semblance of a swarm of bees.' The term *ākāriṇā* is presumably a possessive formation from *ākāra,* 'form' or 'semblance'; the gloss is *vibhrameṇa,* which sometimes has the meaning of 'illusion' or 'semblance.' On Rāhu, and his pursuit of Sūrya, see stanza 66, note 3. 2. Vardhamāna's *Gaṇaratnamahodadhi,* 2.149 (p. 185 of the edition by Julius Eggeling, part 1, London, 1879), quotes the first *pāda* of this stanza of Mayūra as an illustration of the use of the *dyu-* stem (for *div-*) meaning 'sky.' 3. That is, the pool, or well, is round, like the firmament. The word *gagana,* here used as the gloss of *dyu,* 'sky,' means both 'sky' and 'cipher.' A cipher, of course, is round. 4. Lit. 'germinated (*prodbhinnaṃ*) on the flanks of the horses.' 5. The term *chāyā,* which I have rendered here as 'splendor,' more commonly means 'shadow'; but the gloss is *prabhā,* 'splendor.' 6. The word *prodbhinnaṃ,* 'germinated,' is glossed by *rañjitaṃ,* 'tinted' or 'colored.' 7. Or, *tṛptihetor* may mean 'for the sake of satisfaction,' and be construed, as it is in the commentary, with *anvītaṃ rāhuṇā.*

V.L. (a) JH *udyadyūdyānavāpyāṃ,* B *udyadyūdyānavāyyāṃ*; K *baha-*

latama-, H *vahulatatamataḥpaṅkapūrraṃ*, B *bahulatatamataḥpaṅkapūraṃ*. (b) B *patrapārśveṣv*; JHB *avimalam aruṇac-*. (c) K *maṇḍalaṃ caṇḍaraśmeḥ*.

80

cakṣur dakṣadviṣo yan na tu dahati puraḥ pūrayaty eva kāmaṃ
nā 'staṃ juṣṭaṃ marudbhir yad iha niyamināṃ yānapātraṃ bhavābdhāu
yad vītaśrānti śaśvad bhramad api jagatāṃ bhrāntim abhrānti hanti
bradhnasyā 'vyād viruddhakriyam atha ca hitādhāyi tan maṇḍalaṃ vaḥ

(iti maṇḍalavarṇanam)

Though the disk of Bradhna (Sūrya) is inconsistent[1] in its actions, it is also a bestower of benefits;
Though it is the eye of (Śiva), Foe of Dakṣa,[2] it does not burn ‹Kāma›[3] [standing] before [it], but verily fulfils ‹desire›;
Though it is, in this world,[4] a ship[5] for the *yogins*[6] on the ocean of transmigration, yet it is not driven by the Maruts (Winds), but is worshiped [by them];
Though it wanders unceasingly without weariness, yet, being free from sin, it destroys the sin of the [three] worlds.
May this disk of Bradhna (Sūrya) protect you!

(Here ends the description of the disk.)

Notes. 1. The inconsistencies are noted in the course of the stanza; e.g. 'though the disk is Śiva's eye, it does not burn'; 'though it is a ship, it is not driven by the wind,' etc. In the third and fourth *pādas*, however, the inconsistencies noted are such only by virtue of word-puns. Thus, in *pāda* (c), if the inconsistency is to be made apparent, *bhramad api abhrānti* should be rendered 'though sinning, yet free from sin'; but *bhramad* is not applicable to Sūrya in the sense of 'sinning,' but only in its meaning of 'wandering [over the universe].' Again, in *pāda* (d), to apprehend the inconsistency, *viruddhakriyam* would have to be rendered 'hostile in its actions,' thus forming a contrast to *hitādhāyi*, 'bestower of benefits,' but since Sūrya is not 'hostile in his actions,' the translator must confine himself to the rendering 'inconsistent in his actions.' Such inconsistencies as are here set forth, inconsistencies which are not real, but only apparent, are examples of the rhetorical figure *virodha*, 'apparent contradiction'; cf. Daṇḍin, *Kāvyādarśa*, 2. 333–339, and Mammaṭa, *Kāvyaprakāśa*,

10.23 (p. 233–235 of translation by Jhā; ed. of Jhalakīkara, 166 [110], stanzas 482–491), for explanation and examples; cf. also stanza 86, note 4; *Caṇḍīśataka*, stanza 62, note 2; and Introd., p. 93. 2. Śiva is called the 'Foe of Dakṣa,' since he interrupted Dakṣa's sacrifice, and pierced the embodied Sacrifice with his arrow; cf. *Mahābhārata*, 10.18.13; 13.161. 10–24; *Bhāgavata Purāṇa*, 4.2–6 (Dutt, vol. 1, book 4, p. 6–25); *Vāyu Purāṇa*, 30 (cf. synopsis of this Purāṇa by Th. Aufrecht, *Catalogus Cod. Sanscriticorum Bibliothecae Bodleianae*, p. 54, Oxford, 1864, and translation of the account of Dakṣa's sacrifice, taken therefrom by Wilson, and included in his translation of the *Viṣṇu Purāṇa*, vol. 1, p. 120–134); *Caṇḍīśataka*, stanza 62, note 5. 3. The burning of Kāma by Śiva's third eye, which here is said to be the disk of Sūrya, has already been referred to in the *Sūryaśataka*; cf. stanza 55, note 9. 4. I have rendered *iha*, 'here,' by 'in this world.' 5. In stanza 9, the rays of Sūrya are said to be 'ships for crossing the ocean of the fear of transmigration'; cf. stanza 9, note 7. 6. The adjective *niyaminām*, 'of the controlled ones,' is glossed by *yoginām*, 'of the *yogins*.'

V.L. (a) K *na dahati nitarāṃ* (for *na tu dahati puraḥ*); K *punaḥ pūrayaty*, JHB *purā pūrayaty*. (b) HB *nāstaṃ yuṣṭaṃ*; B *yānapatraṃ*. (c) J *yad vītabhrānti śaśvad*; B *bh(?)mad api*; JHB *jagatāṃ bhrānti-madbhrānti*.

81

siddhāiḥ siddhāntamiśraṃ śritavidhi vibudhāiś cāraṇāiś cāṭu-garbhaṃ
gītyā gandharvamukhyāir muhur ahipatibhir yātudhānāir yatātma
sārghaṃ sādhyāir munīndrāir muditatamamano mokṣibhiḥ pakṣapātāt
prātaḥ prārabhyamāṇastutir avatu ravir viśvavandyodayo vaḥ

Ravi[1] (Sūrya), at his rising, is worthy of being adored by the universe, and [unto him], at dawn, hymns of praise are begun;

[He is praised] by the Siddhas,[2] with various canonical texts[3]; by the gods, with performance of ceremonial rites[4];

By the Cāraṇas,[5] with full measure of flattery[6]; by the foremost of the Gandharvas,[7] with song; by the Lords of the Serpents, again and again;

By the Yātudhānas,[8] with [proper] restraint[9]; by the Sādhyas,[10] with oblations[11]; by the chief Ṛṣis, with feelings of great joy[12]; and by those seeking emancipation,[13] with partiality.[14]

May Ravi (Sūrya) protect you!

Notes. 1. Lit. 'may Ravi, whose rising is worthy, etc., protect you.' It is worthy of note that in the first three *pādas* of this stanza the words are arranged in pairs, a noun with an adverb, and that in each pair the adverb begins with the same letter as the noun, or else some word or syllable in the noun-compound imitates in sound some word or syllable in the adverb-compound. This constitutes an interesting example of *yamaka*, 'assonance'; cf. Introd., p. 91, and, for somewhat analogous instances of assonance, cf. *Sūryaśataka*, stanza 71, and *Caṇḍīśataka*, stanzas 36 and 52. 2. The Siddhas have been mentioned in stanzas 6 (see note 8), 20, 52, 67 and 72 (see note 5). Bühler, when comparing the opening stanzas of the *Praśasti* of Vatsabhaṭṭi with the *Sūryaśataka* (cf. *Die indischen Inschriften*, as cited in stanza 6, note 8), notes how in both poems it is stated that Sūrya is praised by the semi-divine beings, such as Siddhas, Gandharvas, etc. In this connection, cf. *Mahābhārata*, 3. 3. 40, where it is said that the Siddhas, Cāranas, Gandharvas, Yakṣas, Guhyakas, and the Nāgas (Serpents), desirous of obtaining boons, follow the course of Sūrya's car through the sky; see also *Viṣṇu Purāṇa*, 2. 10 (Wilson, vol. 2, p. 284–289), which tells us that the Ādityas, Ṛṣis, Gandharvas, Apsarases, Yakṣas, Serpents and Rākṣasas guide the car of Sūrya, one of each class being assigned to this service during each of the twelve months. 3. Lit. 'with a mixture of established truths.' The commentary, however, explains this as meaning 'accompanied by the ceremony called *siddhānta*.' The commentary further notes that *siddhāntamiśraṃ*, 'with a mixture of established truths,' and *śritavidhi*, 'with performance of ceremonial rites,' are adverbs (*kriyāviśeṣaṇam*). 4. Lit. *śritavidhi* means 'ceremonial acts having been resorted to.' 5. The Cāraṇas, according to the commentary, were the 'bards of the gods (*devavarṇakāiḥ*).' In the *Mahābhārata* they are often mentioned as praising or worshiping some person or object, especially in company with the Siddhas and Gandharvas; cf. Sörensen, *Index to the Names in the Mahābhārata*, s.v. *Cāraṇa*. 6. Lit. 'with a fulness of flattery'; this the commentary amplifies into 'with flattery, chiefly consisting of a reiteration of his good qualities.' 7. According to the commentary, the foremost of the Gandharvas was Viśvāvasu. He is the reputed author of *Rig Veda* 10. 139, being mentioned in that hymn (stanza 5) as its composer. For the Gandharvas as a class, cf. stanza 36, note 2. 8. According to the commentary, the Yātudhānas were the goblin Piśācas. They are mentioned in the *Rig Veda* (1. 35. 10; 7. 104. 15; 10. 87. 12–13), and appear to have been flesh-eaters and causers of disease; cf. Macdonell, *Vedic Mythology*, p. 163. 9. Lit. 'with self-restraint.' 10. The Sādhyas are mentioned in stanza 72 (see note 5). 11. The *argha* (sometimes spelled *arghya*), which I have rendered as 'oblation,' is defined in Yājñavalkya's *Smṛti* (ed. in 2 vols. by H. N. Āpaṭe, Poona, 1903–1904), 1. 289: *dūrvāsarṣapapuṣpāṇāṃ dattvā 'rghaṃ ('rghyaṃ) pūrṇam añjalim*, 'having given as an oblation a full handful of *dūrvā* grass, mustard and flowers.' 12. Lit. 'with very joyful mind.' 13. According to the commentary, the 'emancipated' are the *yogins*. 14. The term *pakṣapātāt*, which I have ren-

dered as 'with partiality,' is glossed by *ātmabhāvāt*, 'with attachment.'

V.L. (b) J *gandharvamūkhyāir*, H *gandharvamurkhyer*; JB *yatātmā*. (c) JHB *sārghyaṃ sādhyāir*; K *mokṣubhiḥ pakṣapātāt*. (d) HB *prārabhyamānastutir* (with dental nasal).

82

bhāsām āsannabhāvād adhikatarapaṭoś cakravālasya tāpāc chedād acchinnagacchatturagakhuraputanyāsaniḥśaṅkaṭaṅkāiḥ niḥsaṅgasyandanāṅgabhramaṇanikaṣaṇāt pātu vas triprakāraṃ taptāṃśus tatparīkṣāpara iva paritaḥ paryaṭan hāṭakādrim

The Hot-rayed (Sūrya), traveling completely over (Meru), the Golden Mountain,[1] [is], as it were, intent[2] upon a threefold[3] testing of it;

[For it tests the gold] by the heat [arising] from the nearness of the excessively intense multitude of its rays,

By cutting with the firm[4] chisels [which are] the blows[5] of the hollow hoofs of the horses that continually bound along,

And by the touchstone, [which in this case is] the wandering of the wheel[6] of the freely-moving chariot.

May the Hot-rayed (Sūrya) protect you!

Notes. 1. For the golden composition of Meru, cf. stanza 1, note 4. 2. Lit. 'having the testing of it as its chief object.' 3. The commentary notes: 'Gold is tested in three ways—by burning, cutting, and by the touchstone.' 4. Lit. 'fearless (*niḥśaṅka*) chisels.' 5. Lit. 'the placing down of the hollows of the hoofs, etc.' 6. I have rendered *aṅga*, 'limb,' by 'wheel'; cf. stanza 72 (note 6), where *pāda*, 'foot,' is used in the sense of 'wheel.'

V.L. (a) JHB *-bhāvādhikatarapaṭulaś cakravālasya*; B *pātāt* (for *tāpāc*). (b) B *chedāc chinnagacch-* (one syllable short); HB *-turagakhara-*; K *-puṭanyasta-*. (c) HB *niḥśaṅkasyandan-*; K *pātu vas triprakārāiḥ*.

83

no śuṣkaṃ nākanadyā vikasitakanakāmbhojayā bhrājitaṃ tu pluṣṭā nāivopabhogyā bhavati bhṛśataraṃ nandanodyānalakṣmīḥ

no śṛṅgāṇi drutāni drutam amaragireḥ kāladhāutāni dhāutā-

nī 'ddhaṃ dhāma dyumārge mradayati dayayā yatra so 'rko 'vatād vaḥ

Since[1] Arka (Sūrya), through pity, softens his blazing splendor in the pathway of the sky,
The River of Heaven[2] does not dry up, but is embellished by the expanding of its golden lotuses[3];
The beauty of the garden of Nandana[4] [in Indra's paradise] is not scorched, but becomes indeed much more enjoyable;
And the golden[5] peaks of (Meru), the Mountain of the Immortals, do not melt, but are quickly made to glisten.[6]
May that Arka (Sūrya) protect you!

Notes. 1. The construction here is locative absolute—*mradayati yatra* —with the adverb *yatra* as one member; for similar usages, cf. stanza 20, note 1. 2. The 'River of Heaven' is the celestial Ganges; cf. stanza 47, note 7. 3. Lit. 'it is not dried up, but is embellished by the River of Heaven, whose golden lotuses are expanded.' According to the Hindu grammarians, *śuṣka,* 'dried up,' is reckoned as a participle; cf. Whitney, *Skt. Grammar,* 958. 4. The grove in *svarga* (Indra's paradise) was called Nandana; cf. V. Fausböll, *Indian Mythology,* p. 86, London, 1903. It is so designated, as Fausböll points out, in *Mahābhārata,* 3. 43. 3; 3. 168. 44. 5. The term *kāladhāutāni,* 'purified by time (?),' is glossed by *hiraṇmayāni,* 'golden.' 6. The dividing of *dhāutāni,* so that its last syllable is carried over into *pāda* (d), is unusual.

V.L. (a) JHBK *-kanakāmbharuhā*; H *bhrājitantu,* B *bhrājitantuḥ,* J *bhrājitantuṃ.* (b) B *-odyānalakṣmī.* (c) HB *śṛṅgāni* (with second nasal dental); HB *kāmadhāutāni.* (d) HB *dayayā yaḥ sa vo 'vyād ino vaḥ,* J *dayayā yatra so 'vyād ino vaḥ.*

84

dhvāntasyāivā 'ntahetur na bhavati malināikātmanaḥ pāpmano 'pi
prāk pādopāntabhājāṃ janayati na paraṃ paṅkajānāṃ prabodham
kartā niḥśreyasānām api na tu khalu yaḥ kevalaṃ vāsarāṇāṃ
so 'vyād ekodyamecchāvihitabahubṛhadviśvakāryo 'ryamā vaḥ

Aryaman (Sūrya) arranges many and great activities in the universe in accordance with [his own] will, and by the efforts of [himself] alone[1]:

He is not only the cause of the destruction of darkness whose nature is one with vileness,[2] but also [the cause of the destruction] of sin;

He not only brings about the ‹expanding› of the lotuses at dawn, but also [brings] ‹enlightenment›[3] to those[4] who enjoy proximity to his rays;

He is verily not only the ‹maker› of days, but also the ‹bestower› of final beatitude.[5]

May that Aryaman (Sūrya) protect you!

Notes. 1. Bernheimer (cf. Introd., p. 105) renders this *pāda* as follows: 'Vi protegga il sole che pur essendo solo, al suo levare molte e grandi cose compie nel mondo.' 2. The commentary, which I have followed, takes the epithet *malinākātmanaḥ* as a modifier of *dhvāntasya*. Bernheimer (see note 1) makes it modify *pāpmano*, and renders: 'ma anche al maleficio dalla nera anima.' 3. I have rendered *prabodham* as 'enlightenment,' taking it to mean intellectual or spiritual enlightenment. The gloss is *tattvadarśanam*, 'perception of truth.' 4. The reference is probably to the *yogins*, who enjoy proximity to the sun's rays in a metaphysical or spiritual sense. 5. Lit. *niḥśreyasānām* means 'of final beatitudes.'

V.L. (a) H *dhvāntasyāivāntahettur*. (b) B *paṅkajānāṃ mabodha*... (d) B *-viśvakāryyoryyabhāvaḥ*.

85

loṭaṃl loṣṭāviceṣṭaḥ śritaśayanatalo niḥsahībhūtadehaḥ
saṃdehī prāṇitavye sapadi daśa diśaḥ prekṣamāṇo 'ndhakārāḥ
niḥśvāsāyāsaniṣṭhaḥ param aparavaśo jāyate jīvalokaḥ
śokenevā 'nyalokān udayakṛti gate yatra so 'rko 'vatād vaḥ

When Arka (Sūrya) has gone to other worlds,[1] to make his appearance [there],

Mortals[2] become, as it were, very miserable[3] with grief, and prone to sighing and weariness;

They lie on their beds[4] and toss about, as incapable of exertion as a clod,[5] their bodies without power,

And doubtful as to the duration of their lives, as they see the ten quarters[6] [of the sky] all at once plunged in darkness.[7]

May that Arka (Sūrya) protect you!

Notes. 1. Lit. 'when he, making a rising, has gone to other worlds.' When Sūrya rises on other worlds, it is night on the earth. Note the locative absolute construction *gate yatra,* with the adverb *yatra* as one member; for similar constructions, cf. stanza 20, note 1. 2. Lit. 'the world of mortals (*jīvalokaḥ*).' 3. Taken literally, *aparavaśa* seems to mean 'subject to others,' but the gloss, which I have followed, is *duḥsthita,* 'miserable.' 4. Lit. 'having recourse to the surface of their beds.' 5. The compound *loṣṭāviceṣṭaḥ* is glossed by *loṣṭavac ceṣṭārahitaḥ,* 'deprived of motion, like a clod.' 6. For the 'ten quarters,' cf. stanza 4, note 3. 7. Lit. 'seeing the ten quarters all at once as darknesses.'

V.L. (a) HB *loṭhal loṣṭā-.* (c) K *-niṣṭhaḥ cirataram avaśo.* (d) J *śokenānyatra lokābhyudayakṛti,* K *śokenevānyalokābhyudaya-,* HB *śokenāivānyalokobhyudaya-.*

86

krāmaṃl lolo 'pi lokāṃs tadupakṛtikṛtāv āśritaḥ sthāiryakoṭiṃ
nīṇāṃ dṛṣṭiṃ vijihmāṃ vidadhad api karoty antar atyanta-
bhadrām
yas tāpasyā 'pi hetur bhavati niyamināṃ ekanirvāṇadāyī
bhūyāt sa prāgavasthādhikataraparipāmodayo 'rkaḥ śriye vaḥ

The rising[1] of Arka (Sūrya) effects a transformation superior to the previous condition;

Although he passes over the worlds [with constant] coming and going, he yet attains the acme of fixity in bestowing favors upon them[1];

Although he causes the eye of man to look sidelong,[2] yet he makes the [eye] within[3] exceedingly happy;

Although he is the cause of heat, he is also, to the *yogins,* the sole giver of final beatitude.[4]

May that Arka (Sūrya) bring you prosperity!

Notes. 1. The idea is that Sūrya, though transitory (*lola*), is fixed (*sthāirya*); though he constantly moves, yet he attains fixity. Such apparent contradiction is an instance of the rhetorical figure *virodha*; cf. stanza 80, note 1. Other instances of the same figure are found in the two following *pādas* of this stanza; cf. notes 3 and 4. 2. Lit. 'makes the eye turned away.' No one can look straight at the mid-day sun without painful results. 3. The *antar,* '[eye] within,' is the soul; so, at any rate, I gather from the commentary, which explains: *antaḥkaraṇānurūpām,* '[the eye] assuming the form of the seat of feeling.' The *virodha* (cf. note 1) lies in the conception that Sūrya causes both misery and hap-

piness; misery to the physical eye that tries to gaze on the sun's dazzling splendor, and happiness to the soul, man's inner eye. 4. To make the *virodha* (cf. note 1) apparent, *tāpa*, 'heat,' must be taken in its other meaning, 'pain.' The sun gives pain, and also gives extinction of pain, or final beatitude. For the idea that the way to emancipation is through Sūrya, cf. stanza 9, note 7.

V.L. (a) HB *krāmal lolo*; JHB *-āsthitaḥ sthāiryakoṭīṃ*. (b) JHB *dṛṣṭiṃ vijihnāṃ*.

87

vyāpannartur na kālo vyabhicarati phalaṃ nāuṣadhīr vṛṣṭir iṣṭā
neṣṭāis tṛpyanti devā na hi vahati marun nirmalābhāni bhāni
āśāḥ śāntā na bhindanty avadhim udadhayo bibhrati kṣmā-bhṛtaḥ kṣmāṃ
yasmiṃs trāilokyam evaṃ na calati tapati stāt sa sūryaḥ śriye vaḥ

When[1] Sūrya shines, the seasons succeed each other at their regular time,[2] the fruit does not fail [to grow on] the plants,
The wished-for rain [comes], the gods are not without pleasure in sacrifices,[3] the wind blows, the constellations are of spotless splendor,
The quarters [of the sky] are tranquil, the oceans do not break their bounds, the mountains [continue to] support the earth;
And thus, [through Sūrya's aid], the [regular course of events in the] three worlds goes on undisturbed.[4]
May Sūrya bring you prosperity!

Notes. 1. This stanza is quoted by Bühler in *Die indischen Inschriften* (cf. stanza 6, note 8). He there comments on the emphasis here laid on the conception of Sūrya as the nurturer of gods and men, and as the maintainer of the universe. In this regard, see stanza 77, where Sūrya is called the 'life of the worlds (*jagatāṃ jīvitaṃ*).' Compare Sūrya's name *Pūṣan*, which probably means 'Nourisher' or 'Prosperer'; cf. Macdonell, *Vedic Mythology*, p. 37. In stanza 2 of the *Gwalior Stone Inscription of Mihirakula* (cf. *CII*, vol. 3, p. 162), Sūrya is said to be *artihartā*, 'a dispeller of distress' or 'remover of assailants'; and King Harṣavardhana, the emperor of Northern India in the seventh century, says, in stanza 3 of his *Madhuban Plate* (cf. *EI*, 7. 157), his father Prabhākaravardhana was *ekacakraratha iva prajānām ārtiharaḥ*, 'like (Sūrya), the possessor of

the one-wheeled car, relieving the distress of mortals.' 2. Literally, 'time is not possessed of disarranged seasons.' 3. Note the double negative in *neṣṭāis tṛpyanti devā na hi,* 'the gods are not un-pleased with sacrifices'; for other double negatives in the *Sūryaśataka,* cf. stanza 23, note 9. 4. Literally, 'the three worlds do not tremble.'

V.L. (a) HE *vyāpannarttun na.* (b) JHB *neṣṭāis tuṣyanti.* (c) JHB and Bühler in *Die indischen Inschriften* (see note 1) read *bhindanty,* which I have adopted; the Kāvyamālā text reads *bhindaty.* J *kṣmābhṛtakṣmāṃ,* B *kṣmābhṛtākṣmāṃ.* (d) Bühler, in *Die indischen Inschriften* (cf. note 1), reads *tapati syāt.*

88

kāilāse kṛttivāsā viharati virahatrāsadehoḍhakāntaḥ
śrāntaḥ śete mahāhāv adhijaladhi vinā chadmanā padmanābhaḥ
yogodyogāikatāno gamayati sakalaṃ vāsaraṃ svaṃ svayambhūr
bhūri trāilokyacintābhṛti bhuvanavibhāu yatra bhāsvān sa vo 'vyāt

While[1] the Shining (Sūrya), Lord of the Universe, is constantly taking thought for [the good of] the three worlds,
(Śiva), who is covered with a skin,[2] takes his diversion on Mount Kāilasa,[3] carrying in his body[4] his beloved (Pārvatī), because of his fear of being separated [from her],
(Viṣṇu), whose navel is a lotus,[5] wearied, reposes on the Great Serpent[6] (Śeṣa) in the ocean,[7] without disguise,[8]
And the Self-existent (Brahmā) passes the whole of his own day[9] intent only on the effort [involved] in meditation.[10]
May that Shining (Sūrya) protect you[11]!

Notes. 1. Note the locative absolute construction with *yatra,* an adverb, as one member; cf. stanza 20, note 1. 2. Śiva's epithet *kṛttivāsas,* 'whose clothing is a skin,' is presumably traceable to his wearing the skin of an elephant; cf. *Caṇḍīśataka,* stanza 29, where Śiva is advised to exchange his elephant's skin for the softer hide of the buffalo-demon Mahiṣa. Śiva is referred to as *kṛttivāsas* in *Mahābhārata,* 2. 46. 14 and 8. 33. 59, and in other places noted in Sörensen's *Index.* 3. Mt. Kāilāsa is sometimes called the abode of Śiva, as e.g. *Mahābhārata,* 3. 109. 17, but more often (cf. Sörensen's *Index,* s.v.) the home of Kubera; cf. e.g. *Mahābhārata,* 3. 139. 11–12. See, however, the illustration in Moor, *Hindu Pantheon,* pl. 11,

where Śiva and Pārvatī are pictured sitting together on Mt. Kāilāsa. 4. This is a reference to Śiva's *ardhanārīśa* form, wherein he appears as half man and half woman; cf. Monier-Williams, *Brāhmanism and Hinduism*, p. 85, 225, London, 1887. The conception of Śiva as the *ardhanārīśa* is seemingly a late one, finding no place, so far as I have been able to discover, in either Vedas or Epics. Further reference to this form of Śiva is found in *Caṇḍīśataka*, stanzas 26, 28 and 80, and also in Mayūra's stanza entitled 'The Anger of Umā,' translated below, p. 240. 5. According to one account, Brahmā was unfolded from a lotus that grew from Viṣṇu's navel; cf. stanza 13, note 4. 6. Viṣṇu becomes wearied by the effort expended in the work of creation; therefore, in the intervals between the creations, he reposes on the great snake Śeṣa, in the depths of the ocean; cf. stanza 35, note 8. 7. The compound *adhijaladhi*, as noted in the Introduction (cf. p. 96), belongs to the class of composites called *avyayībhāva*; cf. Whitney, *Sanskrit Grammar*, 1313, b. 8. The meaning of *vinā chadmanā*, which I, following the gloss *avyājena*, 'without deceit,' have rendered 'without disguise,' is not quite clear to me. The commentary explains by the gloss *yogas tāpādiçchalaṃ vinā*, which seems to mean 'meditation without pretense of austerities, etc.' 9. A day of Brahmā equaled approximately four and one third billion years of mortals; cf. stanza 23, note 6. 10. The commentary quotes, though without so stating, from Patañjali's *Yoga Sūtra*, 1.2: *yogas citta-* [*vṛtti-*] *nirodhas*, 'meditation is the hindering [of the working] of thought,' meaning that spiritual consciousness is gained by control of the versatile psychic nature; cf. the translation of the *Yoga Sūtra* by Charles Johnston, New York, 1912; but see also the more recent translation by James H. Woods, appearing as volume 17 of the Harvard Oriental Series, Cambridge, Massachusetts, 1914. And the commentary adds, by way of explanation: *tatrodyoga udyamas tatrāikatāna ekāgraḥ*, 'intent on the effort involved in that [i.e. in meditation].' 11. The commentary notes: 'These [i.e. Śiva, Viṣṇu and Brahmā] are earth-protectors in name [only], being intent only on their own affairs, but this Blessed (Sūrya) is [really an earth-protector], being girded up for action.'

V.L. (b) J *vinā cchadmanā*. (d) HB *bhuvanavidhāu*.

89

etad yan maṇḍalaṃ khe tapati dinakṛtas tā ṛco 'rcīṃṣi yāni dyotante tāni sāmāny ayam api puruṣo maṇḍale 'nur yajūṃṣi evaṃ yaṃ veda vedatritayamayam ayaṃ vedavedī samagro vargaḥ svargāpavargaprakṛtir avikṛtiḥ so 'stu sūryaḥ śriye vaḥ

All the[1] host versed in the Veda knows that Sūrya consists of the threefold Veda[2];

That which blazes in the sky as the disk of (Sūrya), Maker of Day, [constitutes] the Verses (i. e. *Rig Veda*);

The rays which scintillate [constitute] the Songs (i. e. *Sāma Veda*); and that atomic Soul[3] in the disk [constitutes] the Sacrificial Formulas (i. e. *Yajur Veda*).[4]

May that Sūrya, who is Unchangeableness[5] [personified], and who is also the fundamental cause of heaven and emancipation,[6] bring you prosperity!

Notes. 1. Lit. 'all this host, etc.' 2. The identification of Sūrya with the Vedas is a conception found also in *Mārkaṇḍeya Purāṇa*, 103. 6 (Pargiter, p. 557), *Viṣṇu Purāṇa*, 2. 11 (Wilson, vol. 2, p. 294–295), and according to Kennedy, *Hindu Mythology*, p. 346, in the *Sūrya Nārāyaṇa Upaniṣad*. With reference to this identification, Wilson in his translation of the *Viṣṇu Purāṇa* (vol. 2, p. 295, footnote) suggests that 'this mysticism originates, in part, apparently, from a misapprehension of metaphorical texts of the Vedas,—such as *sāiṣā trayy eva vidyā tapati*, "that triple knowledge (the Vedas) *shines*," and *ṛcas tapanti*, "the hymns of the Ṛich *shine*,"—and, in part, from the symbolization of the light of religious truth by the light of the sun, as in the Gāyatrī.' 3. The conception of *puruṣa* as the 'Soul' seems to have originated in the teachings of Sāṃkhya philosophy, a conception seemingly distinct from that found in the *Puruṣa* hymn (10. 90) of the *Rig Veda*; cf. A. A. Macdonell, *Skt. Literature*, p. 132–133, 137, New York, 1900; id., *Vedic Mythology*, p. 166; cf. also Paul Deussen, *The Philosophy of the Upanishads*, p. 239–250, Edinburgh, 1906. According to the commentary, the 'Soul' or *puruṣa* is 'attainable by *yoga* (*yogagamyaḥ*).' 4. The commentary quotes the following phrases, which I find occur in *Śatapatha Brāhmaṇa*, 10. 5. 2. 1–2 (cf. Eggeling's translation in *Sacred Books of the East*, vol. 43, p. 366): *trayī vā eṣā vidyā tapati* (cf. note 2), 'this threefold knowledge shines'; *tā ṛcaḥ sa ṛcāṃ lokaḥ*, 'the verses: this is the realm of the Rig'; *yad etad arcir dīpyate tan mahāvrataṃ tāni sāmāni sa sāmnāṃ lokaḥ*, 'that which shines as the ray is a great religious observance, the hymns: this is the realm of the Sāman'; *ya eṣa etasmin maṇḍale puruṣaḥ so 'gnis tāni yajūṃṣi sa yajuṣāṃ lokaḥ iti śrutiḥ*, 'that which is the man in this disk is Agni, the sacrificial formulas: this is the realm of the Yajus; so says tradition.' 5. Bernheimer (Introd., p. 105) takes *avikṛtiḥ*, 'unchangeableness,' to be an adjective, and renders: 'immutabile causa della beatitudine celeste.' 6. For the idea that Sūrya is a means for the attaining of emancipation, cf. stanza 9, note 7, and stanza 29, note 4.

90

nākāukaḥpratyanīkakṣatipaṭumahasāṃ vāsavāgresarāṇāṃ sarveṣāṃ sādhu pātāṃ jagad idam aditer ātmajatve same 'pi yenā "dityābhidhānaṃ niratiśayaguṇāir ātmani nyastam astu

stutyas trāilokyavandyāis tridaśam iniganāiḥ so 'ṃśumāṃ śreyase vaḥ

Although sonship to Aditi[1] is common to all [the deities] who well protect this universe,
Who are led by Vāsava[2] (Indra), and whose might is able to destroy the foes of those dwelling in heaven,
[Yet] the Ray-possessing (Sūrya), who is worthy to be praised by troops of the gods and sages that are revered in the three worlds,
[Is the only one who], because of his matchless qualities, [rightly] applies to himself the name of 'Son of Aditi.'
May that Ray-possessing (Sūrya) bring you prosperity!

Notes. 1. Aditi, whose name may mean 'boundless' or 'endless' (Faushöll, *Indian Mythology*, p. 76), was the mother of the Adityas; cf. Macdonell, *Vedic Mythology*, p. 120–121, and *Mahābhārata*, 1. 65. 14. Sūrya was one of the Ādityas, or perhaps it is more accurate to say that the twelve Ādityas (cf. stanza 94, and *Caṇḍīśataka*, stanza 42) were but manifestations of Sūrya in the twelve months of the year. The names of these deities, as given in *Mahābhārata*, 1. 65. 15–16, are: Dhātar, Mitra, Aryaman, Śakra (Indra), Varuṇa, Aṃśa, Bhaga, Vivasvat, Pūṣan, Savitar Tvaṣṭar, Viṣṇu. According to *Viṣṇu Purāṇa*, 2. 10 (Wilson, vol. 2. p. 284–289), where a slightly different list is given, 84 special attendants were assigned to the care and superintendence of Sūrya's car, one for each month of the year, from each of the following seven groups: Ādityas, Ṛṣis, Gandharvas, Apsarases, Yakṣas, Sarpas (Serpents), and Rākṣasas. 2. Indra was called Vāsava as being chief of the Vasus, or closely associated with them; he is invoked along with them in *Rig Veda*, 7. 10. 4 and 7. 35. 6. In the *Mahābhārata*, Vāsava is one of Indra's most common designations; cf. Sörensen's *Index*, s.v. *Indra*.

V.L. (a) The Kāvyamālā text reads *nākāukaḥ pratyanīka-*; I have emended to *nākāukaḥpratyanīka-*, which seems to receive support from the gloss *devapratipanthi-*. We cannot look to J or H or B for help on such a point, because in those texts the words are frequently crowded together or very oddly divided. B *-paṭamahasāṃ*. (c) JHBK *niratiśayaguṇenā "tmani*. (d) HB *stutyatrāilokyavandāis*.

91

bhūmiṃ dhāmno 'bhivṛṣṭyā jagati jalamayīṃ pāvanīṃ saṃsmṛtāv apy
āgneyīṃ dāhaśaktyā muhur api yajamānāṃ yathāprārthitārthāiḥ

līnām ākāśa evā 'mṛtakaraghaṭitāṃ dhvāntapakṣasya parvaṇy evaṃ sūryo 'ṣṭabhedāṃ bhava iva bhavataḥ pātu bibhrat svamūrtim

Sūrya, like Bhava (Śiva), possesses an eightfold form.[1] [As Śiva] is the ‹earth›, [so Sūrya] is the ‹repository› of splendor;

[As Śiva is water, so Sūrya] consists of water, [as proved] by his shedding rain upon the universe[2];

[As Śiva] is ‹wind›[3], [so Sūrya] is a ‹purifier›, even in recalling [his name];

[As Śiva is fire, so Sūrya] is fiery, [as proved] by his ability to burn;

[As Śiva is the sacrificing priest, so Sūrya] is frequently like the sacrificer because of the desired gifts[4] [which he bestows];

[As Śiva is ether, so Sūrya] is identical with the sky in which he is merged;

[And as Śiva is the sun and moon, so Sūrya, the sun], is united with the moon at the conjunction in the dark half [of the lunar month].

May Sūrya protect you[5]!

Notes. 1. The commentary quotes from an unnamed source: *kṣitijala-pavanahutāśavayajamānākāśesomasūryākhyāḥ*, 'Earth, Water, Wind, Fire, the Sacrificer, Sky, Soma (Moon), and Sūrya [are] the names [of the eight forms of Śiva]. These eight forms or aspects are also allotted to Śiva in the opening verse of Kālidāsa's *Śakuntalā*; see also *Mahābhārata*, 3.49.8, where Maheśvara (Śiva) is called *aṣṭamūrti*, 'possessing eight forms.' 2. For the idea that Sūrya is a reservoir of rain-water, see stanza 9, note 2. 3. The term *pāvanīṃ*, ordinarily meaning 'purifying,' is here, punningly, to be regarded as an adjective from *pavana*, 'wind,' and to mean 'consisting of wind.' Its gloss is *vāyumayīm*, 'consisting of wind,' and a footnote to the commentary points out that there is a pun involved. The far-fetched likeness to the wind is probably not real, but only such by virtue of the word-pun, although there may possibly be involved a reference to the inspiration of the breath or of air, as a stimulator of thought and of the intellectual faculties—like the 'rhythmic breathing' of the present-day swamis. The literal translation of *pāvanīṃ saṃsmṛtāv apy* is 'purifying, even in remembering,' and this doubtless means that a devotee of Sūrya gains purification by merely recollecting, or meditating on, that deity. The gloss *smaraṇe 'pi kṛte sati pāvanīṃ*

śuddhikarīm, 'purifying, even when remembrance is made,' seems to bear out this idea. Bernheimer (Introd., p. 105) also is in accord, and renders: 'come purificazione, nell' espressione del suo nome.' 4. As the sacrificer bestows gifts on the officiating priests, so Sūrya on his devotees and worshipers. 5. It is of passing interest that this stanza compares Sūrya with Śiva, and that the two following stanzas, 92 and 93, compare Sūrya with Viṣṇu and Brahmā, the other members of the so-called 'Hindu Trinity'; cf. stanzas 16 and 88, where is attested Sūrya's superiority over these three deities.

V.L. (a) HB *dhāmnābhivṛṣṭyā*, K *dhāmno 'tha vṛṣṭyā*. (b) JHB *dāhaśaktiṃ muhur*; J *yajamānātmikāṃ prārthitānām*, HB *yajamānātmikāprārthitānāṃ*, K *yajamānātmikāṃ prārthitārthāiḥ*. (c) JHB *līlām ākāśa*; HB *-mṛtakaraghaṭitaṃ*. (d) JHB *sūryo 'ṣṭabhedo*.

92

prākkālonnidrapadmākaraparimalanāvirbhavatpādaśobho
bhaktyā tyaktorukhedodgati divi vinatāsūnunā nīyamānaḥ
saptāśvāptāparāntāny adhikam adharayan yo jaganti stuto
'laṃ
devāir devaḥ sa pāyād apara iva murārātir ahnāṃ patir vaḥ

The divine (Sūrya), Lord of Days, is like a second (Viṣṇu), Foe of Mura[1];

For ‹the beauty of the feet [of Viṣṇu] is made apparent by massage[2] at the hands of Padmā[3] (Śrī), [who] from of old [has been] attentive[4] [to his wishes]›,

And ‹the splendor of the rays [of Sūrya] is enhanced[5] by the perfume[6] of the clusters of lotus that expand at the time of dawn›;

[Viṣṇu] ‹is conducted in heaven by (Garuḍa), Son of Vinatā,[7] who, because of his devotion, feels no weariness›,[8]

[And Sūrya] ‹is conducted in the sky with devotion by (Aruṇa), Son of Vinatā, who mounts upward without feeling pain in his thighs›[9];

[Viṣṇu] ‹is loudly praised by the gods as he constantly traverses[10] the seven worlds,[11] quickly reaching their farthest limits›,

[And Sūrya] ‹is loudly praised by the gods as he constantly traverses the worlds, reaching their western extremities with his seven horses›.[12]

May that (Sūrya), Lord of Days, protect you!

Notes. 1. On Mura, see stanza 76, note 9. For Sūrya's relation to Viṣṇu, see stanza 91, note 5. 2. The term *parimalana,* which is not found in the ordinary lexicons, is glossed in the first rendering by *hastasaṃvāhana,* 'massaging with the hand.' In the second rendering its gloss is *avagāhana,* 'plunging.' I have followed the commentary in the first rendering, but in the second, I translate by 'perfume,' thinking it possible that *parimalana* may be a variant form of *parimala,* 'perfume.' It seems to me also possible that the original reading may have been *parimilana,* 'touch,' which would fit both renderings. 3. Padmā or Śrī, the wife of Viṣṇu, is presumably called Padmā, 'Lotus,' because she appeared, when the ocean was churned, resting on the expanded petals of a lotus; cf. stanza 2, note 2, and stanza 42, note 3; cf. also Moor, *Hindu Pantheon,* plates 3 (p. 12) and 4 (p. 19), where Padmā is pictured in the act of massaging Viṣṇu's feet. 4. Lit. *unnidra* means 'sleepless' or 'expanded.' It is glossed both by *jāgarita,* 'long awake,' and by *sāvadhāna,* 'attentive.' I have adopted the latter rendering, but Bernheimer (Introd., p. 105) prefers the former, translating 'che presto si è desta.' 5. Lit. *āvirbhavat* means 'manifest.' 6. For *parimalana* in the sense of 'perfume,' see note 2. The commentary would render: 'the splendor of the rays is made manifest by plunging into (*avagāhana*) the clusters of lotuses that expand at dawn'; cf. note 2. 7. Garuḍa, son of Vinatā, was Viṣṇu's vehicle; cf. stanza 47, note 3. 8. Lit. 'who, through devotion, abandons the mighty (*uru*) rise of weariness.' Bernheimer (Introd., p. 105) renders: 's'innalza nel cielo, appena la fatica ha abbandonato le zampe di quello.' The compound *tyaktorukhedodgati* must be taken as an adverb. 9. Aruṇa, son of Vinatā, as already often noted, —see especially stanza 8, note 1,—was the driver of Sūrya's car. He was born thighless (cf. stanza 8, note 1). Bernheimer (Introd., p. 105) renders: 's'innalza nel cielo, appena la fatica ha abbandonato le zampe dei suoi cavalli.' 10. Lit. *adharayan* means 'excelling;' but the gloss is *laṅghayan,* 'traversing,' 'crossing.' 11. The seven *lokas* are meant; these are *bhūrloka* or earth, *bhuvarloka* or sky, *svarloka* or heaven, *maharloka* or the middle region, *janarloka* or the place of re-births, *taparloka* or the mansions of the blest, and *satyaloka* or the abode of truth; cf. *Viṣṇu Purāṇa, 2.7* (Wilson, vol. 2, p. 225–227). For this rendering, resolve the compound as *sapta āśv āpta-.* 12. Resolve the compound here as *sapta-aśva-āpta-,* 'reached by the seven horses.' For the 'seven horses,' cf. stanza 8, note 2.

V.L. (c) B *yo jayanti stuto.* (d) JH *devāir dāivaḥ*; HB *murāvātir ahnāṃ.*

93

yaḥ sraṣṭā 'pāṃ purastād acalavarasamabhyunnater hetur eko lokānāṃ yas trayāṇāṃ sthita upari paraṃ durvilaṅghyena dhāmnā

sadyaḥ siddhyāi prasannadyutiśubhacaturāśāmukhaḥ stād vibhakto
dvedhā vedhā ivā 'viṣkṛtakamalaruciḥ so 'rciṣām ākaro vaḥ

(Sūrya), the Mine of Rays, is like (Brahmā), the Creator, who was divided into two parts[1];

[For Brahmā] ‹revealed the splendor of the lotus [from which he was born]›,[2] [and Sūrya] ‹lays bare the splendor of [ordinary] lotuses›[3];

[Brahmā] ‹in the beginning was the creator of waters, and the sole cause of the elevation of the Principal Mountains›,[4]

[And Sūrya] ‹is a creator of waters,[5] and the sole cause of the rise [to fame] of (Meru), the Best Mountain,[6] in the east›;

[Brahmā] ‹is superior to the three worlds[7] by reason of his position,[8] to which it is very difficult to ascend›,

[And Sūrya] ‹is situated above the three worlds with a splendor that is very hard to excel›;

‹The faces [of Brahmā], four[9] [in number], like the quarters [of the sky], are radiant with bright splendor›,

[And Sūrya, as he rises], ‹causes the faces of the four quarters to be radiant with bright splendor›.

May that (Sūrya), Mine of Rays, speedily bring you prosperity!

Notes. 1. The golden egg, created by Brahmā, regarded as identical with Brahmā, and from which Brahmā and the universe were evolved, was divided into two parts by the power of that god's meditation as the Self-existent One, one part becoming heaven, the other, earth; cf. *Manu*, 1. 9–13. Hence Brahmā is here said to be 'twofold' or 'divided into two parts.' For Sūrya's superiority over Brahmā, as attested in the *Sūryaśataka*, see stanza 91, note 5. 2. According to some accounts, Brahmā was produced from a lotus that grew out of Viṣṇu's navel; cf. stanza 13, note 4. 3. The meaning is that the light of the sun causes lotuses to open. 4. The 'Principal Mountains' were the *kulaśāilas*, or *kulakṣmābhṛtas*, which have been discussed above; cf. stanza 56, note 3. 5. The commentary quotes for the third time: *ādityāj jāyate vṛṣṭiḥ*, 'from Āditya (Sūrya) rain is produced'; cf. stanza 30, note 4, and stanza 77, note 1. For the conception of Sūrya as a reservoir from which the earth is supplied with water, cf. stanza 9, note 2. 6. According to the commentary, the 'Best Mountain' is Meru. The commentary explains: 'For Meru is brought to fame (*gāuravaṃ*) as the "Sunrise Mountain" through the rising of the Blessed (Sūrya)'; cf. stanza 1, note 4. 7. Lit. 'stands above the three

worlds.' **8.** The gloss of *dhāmnā* is *sthānena*, 'place,' 'position.' The meaning is that Brahmā has reached *brahmāloka*, or *satyaloka* (cf. stanza 92, note 11), the seventh heaven, which is far above the three lowest worlds. **9.** For the four heads of Brahmā, and the anecdotes accounting for the loss of an original fifth head, cf. stanza 13, note 3.

V.L. (a) HB *parastād*; J *-samamyunnater*, HB *-samabhyunnatchāitur*. (b) JHB *upari pade durvi-*. (c) B *prasannadyati-*, K *prasannadyutiśucicatur-*; JHB *-mukhastād vibhukto*.

94

sādridyūrvīnadīśā diśati daśa diśo darśayan prāg dṛśo yaḥ
sādṛśyaṃ dṛśyate no sadaśaśatadṛśi trāidaśe yasya deśe
dīptāṃśur yaḥ sa diśyād aśivayugadaśādarśitadvādaśātmā
śaṃ śāsty aśvāṃś ca yasyā "śayavid atiśayād dandaśūkāśanādyaḥ

The Hot-rayed (Sūrya) at dawn bestows [on us] the power of sight,[1] revealing the ten quarters,[2] with the mountains, sky, earth, and oceans[3];
His like is not to be seen in the realm of the gods, presided over by the Thousand-eyed[4] (Indra);
His twelve personalities[5] will be made manifest by fate at the destruction of the world;
And (Aruṇa), the elder brother[6] of (Garuḍa), Devourer of Snakes, curbs his steeds, knowing well their [every] intention.
May that Hot-rayed (Sūrya) bring you prosperity[7]!

Notes. 1. Lit. 'bestows eyes.' The meaning, of course, is that Sūrya brings light whereby we are enabled to see. 2. For the 'ten quarters' of the sky, see stanza 4, note 3. 3. The commentary notes that the compound *sādridyūrvīnadīśā*, 'with the mountains, sky, earth, and oceans,' embodies an instance of the rhetorical figure *tulyayogitā*. This is defined by Apte (*Skt.-Engl. Dict.* s.v.) as the 'combination of several objects having the same attribute, the objects being either all relevant or all irrelevant'; cf. also Daṇḍin, *Kāvyādarśa*, 2. 48; and Viśvanātha Kavirāja's *Sāhityadarpaṇa*, 10, stanza 695 (ed. by Jīvānanda Vidyāsāgara, Calcutta, 1895). The rhetorical figures occurring in the *Sūryaśataka* have been grouped and discussed in the Introduction, p. 90–95. 4. Lit. 'with its Thousand-eyed One.' In *Mahābhārata*, 1. 211. 22–28, it is related that Indra's eyes (like Brahmā's heads—cf. stanza 13, note 3) were multiplied

so that he might see the maiden Tilottamā, whichever way she turned. Another account says that Indra once violated Ahalyā, the wife of the sage Gāutama (*Mahābhārata*, 5. 12. 5–6; 12. 266. 45–50; *Rāmāyaṇa*, 7. 30. 25–34). Gāutama thereupon cursed the god, ordaining, among other things, that his body should be disfigured with a thousand 'sex-marks' (so Roy renders *bhaga*, meaning perhaps the *pudendum muliebre*; cf. *Mbh.*, 13. 41. 21). Afterwards the sage relented, and allowed the thousand disgraceful marks to be turned into eyes; cf. *Mbh.*, 13. 41. 21; 13. 34. 28? (13. 2137 of the Calcutta text, which is cited here because the latter part of 13. 34 is out of place, and apparently missing, in the copy that I have used of the Bombay text). It is worthy of note too that the *Skanda Purāṇa*, 17–18, (quoted by Kennedy, *Hindu Mythology*, p. 363) records how Indra, on one occasion, in order to escape from the demons who had besieged him and other gods in the city of Amarāvatī, turned himself into a peacock, a bird that, as noted in *Sūryaśataka*, stanza 25, has many 'eyes in its tail.' See *Caṇḍīśataka*, stanza 42, and also stanza 57, which refers to Indra's 'row of eyes.' 5. The 'twelve personalities' are the twelve Ādityas, on whom comment has been made in stanza 90, note 1, and *Caṇḍīśataka*, stanza 42. From *Veṇīsaṃhāra*, 3. 8 (ed. Parab and Mādgāvkar, Bombay, 1898), *dagdhuṃ viśvaṃ dahanakiraṇāir noditā dvādaśā 'rkā* 'the twelve Arkas (Sūryas) have not [yet] risen to burn up the universe with their scorching rays,' we may infer that the twelve Ādityas formed one of the destructive forces that became active at the end of every *kalpa*. In this connection, compare also *Mahābhārata*, 3. 3. 59, *kṛtvā dvādaśadhā ''tmānaṃ dvādaśādityatāṃ gataḥ | saṃhṛtyāikāṛṇavaṃ sarvaṃ tvaṃ śoṣayasi raśmibhiḥ*, 'having divided thyself into twelve parts, and becoming as many suns, thou (Sūrya) destroyest the whole ocean and driest it up with thy rays.' 6. On Aruṇa's relationship to Garuḍa, see stanza 8, note 1; and on Garuḍa's fondness for devouring snakes, see stanza 47, note 3. 7. The indeclinable particle *śam*, 'prosperity,' used substantively, is common in the Veda, but rare in the later language; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. Note in this stanza the alliteration (*anuprāsa*) of *d*, and the assonance (*yamaka*) due to the prevalence of *d* and *ś* sounds. The letter *d* occurs twenty-five times, and *ś* occurs twenty-seven times.

V.L. (a) J *sādridyarvīnadīkā*; J and the Kāvyamāla text read *prāk dṛśo*, K *darśayan drāk dṛśo*. (b) B *sadaśaśatadṛśi* (with last sibilant lingual). (d) HB *saṃ śāsty* (with dental sibilant in *saṃ*); JHB *atiśayaṃ dandaśūkāsanādyaḥ*.

95

tīrthāni vyarthakāni hradanadasarasīnirjharāmbhojinīnāṃ
nodanvanto nudanti pratibhayam aśubhaṃ śvabhrapātānubandhi
āpo nākāpagāyā api kaluṣamuṣo majjatāṃ nāiva yatra
trātuṃ yāte 'nyalokān sa diśatu divasasyāikahetur hitaṃ vaḥ

When[1] (Sūrya), the Sole Cause of Day, has gone to other worlds, in order to afford [them] protection,
The sacred bathing-places at pools, rivers, lakes, waterfalls and lotus-ponds are of no avail,[2]
The oceans do not wash away the fearful[3] sin that has as its consequence a descent into hell,
And even the waters of the River of Heaven[4] do not absolve from impurity those that take ceremonial baths [in them].
May that (Sūrya), Sole Cause of Day, bestow upon you what is salutary!

Notes. 1. Note the locative absolute construction with *yatra* as one member; cf. stanza 20, note 1. When the sun has gone to other worlds, it is night on the earth; cf. stanza 85, which, like this stanza, describes the effects and consequences of Sūrya's absence from the world of mortals; cf. also *Mahābhārata*, 3. 3. 53: *tava yady udayo na syād andhaṃ jagad idaṃ bhavet | na ca dharmārthakāmeṣu pravartteran manīṣiṇaḥ*, 'If thou (Sūrya) shouldst not rise, this universe would be blind, and the learned would not employ themselves in [the attainment of] virtue, wealth and pleasure.' 2. The purport of this stanza is that ceremonial bathing is not efficacious as an absolver from sin, except in the daytime when Sūrya is shining. In the commentary to stanza 55 (cf. note 3) we are told that sacrifice also is fruitless if performed before the coming of dawn. 3. The commentary takes *pratibhayam* as a noun meaning 'sin' (*pāpam*), and reads *aśubhaśvabhra-* as a compound meaning 'inauspicious abysm,' glossing it by *naraka*, 'hell.' 4. The 'River of Heaven' is the celestial Ganges, whose descent from heaven is recorded in the *Mahābhārata*, 3. 108–109, and in *Rāmāyaṇa*, 1. 43. 35–38; cf. *Caṇḍīśataka*, stanza 3, note 2, and *Sūryaśataka*, stanza 47, note 7.

V.L. (b) JHB *nudanti pratidinam*; JHB *aśubhaṃ śubhra-*; the commentary suggests *aśubhaśvabhra-*. (c) K *āpo svargāpagāyāḥ*. (d) K *yāte 'nyalokaṃ*.

96

etat pātālapaṅkaplutam iva tamasāivāikam udgāḍham āsīd
aprajñātāpratarkyaṃ niravagati tathā 'lakṣaṇaṃ suptam antaḥ
yādṛk sṛṣṭeḥ purastān niśi niśi sakalaṃ jāyate tādṛg eva
trāilokyaṃ yadviyogād avatu ravir asāu sargatulyodayo vaḥ

The entire three worlds, when separated from Ravi (Sūrya), whose rising is like creation,[1]
Become, each night, such as they were before the creation;

[For then] they were utterly [plunged] in darkness, [being] indeed one [mass], and, as it were, submerged in the mire of Pātāla,[2]

Uncomprehended and incomprehensible; also, incapable of perception by the senses,[3] without distinguishing marks, and immersed in sleep.[4]

May that Ravi (Sūrya) protect you!

Notes. 1. The rising of Sūrya is like creation, for as creation quickened into life the dormant mass of matter, so Sūrya arouses the sleeping universe to activity. 2. Lit. 'they were as if submerged in the mire of Pātāla, being indeed utterly one because of darkness.' 3. I have rendered *niravagati* by 'incapable of perception by the senses'; its gloss is *pratyakṣasyā 'viṣayam*, 'beyond the reach of perception by the eye.' 4. This stanza recalls *Manu*, 1. 5, where the condition preceding creation is described as follows: *āsīd idaṃ tamobhūtam aprajñātam alakṣaṇam | apratarkyam avijñeyaṃ prasuptam iva sarvataḥ*, 'This (universe) existed as darkness, uncomprehended, without distinctive marks, incomprehensible, unknowable, and, as it were, wholly immersed in sleep.' Lit. *supta n antaḥ* means 'asleep within.'

V.L. (a) JHB *iva tamasā sākam udgāḍham.* (c) JHB *niśi nikhilaṃ jāyate.*

97

dvīpe yo 'stācalo 'smin bhavati khalu sa evā 'paratrodayādrir
yā yāminy ujjvalendudyutir iha divaso 'nyatra tīvrātapaḥ saḥ
yadvaśyāu deśakālāv iti niyamayato no tu yaṃ deśakālāv
avyāt sa svaprabhutvāhitabhuvanahito hetur ahnām ino vaḥ

The Mighty (Sūrya), the Cause of Days, by his own power brings about the welfare of the world,

And he is not held in restraint even by time and place, for time and place are subject to him[1];

For what in this quarter of the earth is the Sunset Mountain, in another, indeed, is (Meru), the Mountain of Sunrise;

And when here it is night with brilliant moonlight, elsewhere it is day with intense heat.[2]

May that Mighty (Sūrya) protect you!

Notes. 1. The commentary explains that 'time' means 'dawn, etc.,' and 'place' means 'east, etc.' For a similar conception of the relation of

Sūrya to time and place, cf. stanza 18, note 8. 2. The divisions (*dvīpas*) of the terrestrial world were, according to different authorities, four, seven, nine, or thirteen in number, and were grouped around Meru as lotus petals are grouped around a lotus; cf. stanza 23, note 3. The commentary explains: 'When indeed the blessed Thousand-rayed (Sūrya) rises in the south of Meru, then it goes to its setting in the north of Meru; [it goes to] mid-day in the east of Meru, and [it goes to] midnight in the west [of Meru]; from this as a cause, these two—place, beginning with the east, and time, beginning with the dawn-twilight—are dependent on this Ravi (Sūrya), but Ravi is not dependent on these two—time and place. Therefore the measuring severally of time and place by the revolving of the wheel of Sūrya is renowned in the mathematical science of computation.' On the 'Sunset Mountain,' cf. stanza 42, note 11.

V.L. (a) HB *'stācalesmin bhavati.* (b) HB *ujvalendudyutir*; JHB *'nyatra dīptātapaḥ saḥ.* (c) K *no nu yaṃ*, HB *niyamato no bhayaṃ deśakālāv* (one syllable short), J *hi niyamato no bhayaṃ deśakālāv.* (d) H *svapnabhāvāhitabhuvanahito*, B *svaprabhāvāhita-.*

98

vyagrāir agryagrahendugrasanagurubharāir no samagrāir udagrāiḥ
pratyagrāir īṣadugrāir udayagirigato gogaṇāir gāurayan gām
udgāḍhārcirvilīnāmaranagaranagagrāvagarbhām ivā 'hnām
agre śreyo vidhatte glapayatu gahanaṃ sa grahagrāmaṇīr vaḥ

(Sūrya), Lord of Planets, as he approaches (Meru), the Mountain of Sunrise, at the beginning of each day,[1] gilds[2] the sky[3] with quivering[4] multitudes of rays.

[These rays] are new, and shoot upwards, and [yet] have not attained their full length,[5] and are [only] slightly hot;

Their difficult task[6] is to eclipse the moon and the principal planets, and, [as the sun rises higher],

They dissolve,[7] as it were, with their intense splendor, the offspring [of the sky], the clouds [that cling] about the mountain [which constitutes] the city of the gods.[8]

May (Sūrya), Lord of Planets, [who][9] bestows prosperity, cause [all] your distress[10] to vanish[11]!

Notes. 1. The phrase *ahnām agre*, 'at the beginning of days,' should perhaps, from its position, be taken with the benediction *glapayatu gahanaṃ*, 'may he cause your distress to vanish.' The commentary, however,

does not so take it, and I have followed the commentary. 2. The participle *gāurayan,* 'gilding,' is seemingly a denominative formation from *gāura,* 'yellow.' 3. Bernheimer (Introd., p. 105) takes *gām,* which I have rendered as 'sky,' to mean 'earth,' and renders: 'indorando la terra, per modo che coi suoi monti e roccie immerse nelle fiamme ardenti, sembra la città degli dei.' 4. Lit. *vyagrāir* means 'confused' 'agitated,' 'bewildered'; I have rendered as 'quivering.' 5. Lit. *no samagrāir,* which I have rendered 'have not attained their full length,' means 'not entire.' The full length of the rays cannot be seen, because the disk of the sun is still below the horizon; cf. stanza 19, note 6. 6. Lit. *-gurubharāir* means 'heavy burden'; I have rendered as 'difficult task.' 7. Lit. *vilīna* means 'melted,' the idea being that the clouds and mists appear to melt away under the action of the sun's rays. 8. Lit. 'gilding the sky, whose offspring, the clouds [that cling to] the mountain [that is] the city of the gods, are melted by [their] intense splendor.' For Bernheimer's rendering of this *pāda* see note 3 It may be remarked that *garbha,* which I have rendered as 'offspring [of the sky],' is used in a somewhat similar sense in *Rāmāyaṇa,* 4. 28. 3, to denote the fogs and vapors that are drawn up by the sun's rays during nine months, to be poured out again from the clouds upon the earth in the form of rain: *navamāsadhṛtaṃ garbhaṃ bhāskarasya gabhastibhiḥ | pītvā rasaṃ samudrāṇāṃ dyauḥ prasūte rasāyanam,* 'The sky, having drunk the moisture of the oceans by means of the rays of (Sūrya), Maker of Light, brings forth the elixir [of rain] as an offspring, which it has carried for nine months.' 9. The omission of a *yaḥ* as correlative to the *sa* in *pāda* (d) is unusual and leaves *vidhatte,* 'bestows,' grammatically without a subject. I would suggest emending the text so as to read *śaṃ yo* for *śreyo.* A similar omission of the relative occurs in stanza 33. Cf. stanza 24 (note 5), and *Caṇḍīśataka,* stanza 9 (note 4), where the demonstrative has been omitted. 10. Or, *gahanaṃ,* 'distress,' may mean 'sin'; its gloss is *pāpam,* 'sin.' 11. Note in this stanza the alliteration (*anuprāsa*) of *g,* which occurs 25 times, and the assonance (*yamaka*) occasioned by the numerous recurrences of *gr* sounds.

V.L. (a) JHB *vyagrāir ugragrahoḍugrasanagurutarāir,* K *-gurutarāir*; the Kāvyamālā text reads *-guru bharāir*; I have emended as above. (c) J *uddhūmārcirvilīnā-*; J *-nagaranagagrāmagarbhām,* H *-nagaranagagrāgarbhām,* B *-nagaranagaragrāgarbhām*; J *-garbhām ivāhrām.* (d) HB *agre 'śreyo* (with *avagraha*).

99

yoniḥ sāmnāṃ vidhātā madhuripur ajito dhūrjaṭiḥ śaṃkaro 'sāu
mṛtyuḥ kālo 'lakāyāḥ patir api dhanadaḥ pāvako jātavedāḥ
itthaṃ saṃjñā ḍavitthādivad amṛtabhujāṃ yā yadṛcchā-pravṛttās

tāsām eko 'bhidheyas tadanuguṇaguṇāir yaḥ sa sūryo 'vatād vaḥ

(Brahmā),[1] Creator, [is called] the Originator of the Songs,[2] (Viṣṇu), Foe of Madhu,[3] [is called] the Invincible; (Śiva), who has a burden of matted locks,[4] [is called] the Beneficent;

Mṛtyu (Yama) [is called] Time; (Kubera), Lord of Alakā,[5] [is called] the Giver of Wealth; and Jātavedas[6] (Agni) [is called] the Purifier;

These names of the gods thus originate by chance, after the fashion of Ḍavittha[7] and the like,

And Sūrya alone is signified by them, by virtue of [his] qualities which are in accord with those [names].

May that Sūrya protect you!

Notes. 1. This stanza offers difficulties at best, and the explanation of the commentary is not quite clear to me, but the meaning seems to be as follows: The epithets of the gods, such as *Saṃkara, Pāvaka*, etc., are, by convention, arbitrarily applied to Śiva, Agni, etc., but are pre-eminently applicable to Sūrya only, because Sūrya alone is really the Beneficent (*Saṃkara*), the Purifier (*Pāvaka*), etc. Thus, by virtue of having the same name, Sūrya is to be identified with all these deities. With reference to this identification, Bühler (*Die indischen Inschriften*, as cited in stanza 6, note 8) notes, in connection with this stanza, that Sūrya, in the *Praśasti* of Vatsabhaṭṭi, is extolled as Creator and Destroyer of the universe and so is identified there also with Brahmā and Śiva. Cf. also *Sūrya Upaniṣad* (as quoted by Kennedy, *Hindu Mythology*, p. 346), where it is said: 'Praise, therefore, be to thee, O Āditya (Sūrya), who art manifestly Brahmā, Viṣṇu, Rudra (Śiva), and all the gods.' 2. The commentary notes that by 'Songs (*sāmnāṃ*)' is meant the *Sāma Veda*; Brahmā is usually credited with the production of the Vedas, as e.g. in *Viṣṇu Purāṇa*, 1.5 (Wilson, vol. 1, p. 84–86). 3. The slaying of the demon Madhu by Viṣṇu is described in the *Mārkaṇḍeya Purāṇa*, 81.50–76 (Pargiter, p. 469–472); cf. *Mahābhārata*, 3.203.9–35. 4. On the etymology of *Dhūrjaṭi*, 'Possessor of a burden of matted locks,' cf. stanza 71, note 4. 5. Kubera's city Alakā, which stood on a peak of the Himālayas, is described in the *Mahābhārata*, 3.160.36–41, as embellished with golden houses and crystal palaces, surrounded by a golden wall, and peopled by dancing, jesting women; cf. V. Fausböll, *Indian Mythology*, p. 186. 6. On the etymology of *Jātavedas* (Agni), see stanza 44, note 11. 7. The term *ḍavittha*, which is said to mean 'wooden antelope,' is glossed by *ḍittha*. The latter is defined in the major St. Petersburg lexicon as

either 'ein hölzerner Elephant,' or 'ein wohlaussehender, dunkelfarbiger, mit allen Wissenschaften vertrauter junger Mann.' On *ḍavittha* and *ḍittha* as technical grammatical terms to indicate any arbitrary designation of a person or object, see *Sāhityadarpaṇa*, 2. 12.

V.L. (a) HB, *'sāu* is in *pāda* (b), thus making both (a) and (b) have the wrong number of syllables. (c) and (d) J *yadṛcchāpravṛttāḥ stāsāṁ ẹko*, HB have *yadṛcchāpravṛttās tā-* in (c), and begin (d) with *-sāṁ eko*, thus making both (c) and (d) metrically wrong. (d) JHB *tadanuguṇa-gaṇo yaḥ*, K *-guṇagaṇāiḥ*.

100

devaḥ kiṃ bāndhavaḥ syāt priyasuhṛd athavā "cārya āhosvid aryo
rakṣā cakṣur nu dīpo gurur uta janako jīvitaṃ bījam ojaḥ
evaṃ nirṇīyate yaḥ ka iva na jagatāṃ sarvathā sarvadā 'sāu
sarvākāropakārī diśatu daśaśatābhīṣur abhyarthitaṃ vaḥ

It cannot indeed be determined whom the Thousand-rayed (Sūrya) is like,
Whether he is a god, or a kinsman, or a kind friend, or a teacher, or a master,
Or protection, or perhaps an eye, or a lamp, or a spiritual preceptor, or a father, or life, or the primary cause, or energy;
[But it is certain that] under all [these] guises, and at all times, and in all ways, he bestows benefits on the worlds.[1]
May the Thousand-rayed[2] (Sūrya) grant your request!

Notes. 1. I have taken *jagatāṃ* with *sarvākāropakārī*, 'a benefiter, in all guises, of the worlds.' The commentary, however, supplies *madhye*, 'in the midst,' and connects closely with *nirṇīyate*—'it cannot be determined in the midst of the worlds whom he is like.' 2. For the thousand rays of Sūrya, cf. stanza 13, note 11.

V.L. (a) J *āhosvid ᵓāryyo*, HB *āhosvid āryo*, K *āhosvid āryaḥ*. (b) JHB *vījaṃ okaḥ*. (c) JHB *sarvadā sarvado 'sāu*, K *sarvadā sarvadaḥ*. (d) I have adopted *daśaśatābhīṣur*, which is the reading of JHB and the commentary; the Kāvyamālā text reads *daśaśatābhīpur*. B *avyarthitaṃ*, J *amyarthitaṃ*.

101

ślokā lokasya bhūtyāi śatam iti racitāḥ śrīmayūreṇa bhaktyā
yuktaś cāitān paṭhed yaḥ sakṛd api puruṣaḥ sarvapāpāir vimuktaḥ

ārogyaṃ satkavitvaṃ matim atulabalaṃ kāntim āyuḥprakarṣaṃ
vidyām āiśvaryam arthaṃ sutam api labhate so 'tra sūryaprasādāt

Here[1] end the hundred[2] stanzas[3] composed by the illustrious Mayūra for the good of the world.

The mortal who, imbued with devotion, shall read these, though but once, will be absolved from all [his] sins,

And in this world, through the kindness of Sūrya, will receive freedom from disease, the true poetic gift,

Intelligence and unrivaled strength, beauty, length of days, knowledge, sovereignty, wealth, and offspring.

Notes. 1. A footnote in the Kāvyamālā edition states that this last stanza is not included in the commentary of Tribhuvanapāla, but does occur in one of the manuscripts used by the editors, and is also found in the commentary of Yajñeśvaraśāstri; cf. Introd., p. 103. 2. The commentary, referring to the singular *śatam*, 'hundred,' as a modifier of the plural *ślokās*, quotes the following verse: *viṃśatyādyāḥ sadāikatve sarvāḥ saṃkhyeyasaṃkhyayoḥ*, 'in the case of numbers and enumerated objects, all [the numbers], from twenty upwards, are always in the singular.' This is in accord with the rule as stated in Whitney, *Skt. Grammar*, 486, b. 3. The commentary, with reference to the term *śloka*, and its use here to signify the *sragdharā* meter, says: 'Although the word *śloka* is [used] in [the sense of] a division of the *anuṣṭubh* meter according to the utterance of the *Śrutabodha* [contained in the following maxim]: *śloke ṣaṣṭhaṃ guru jñeyaṃ sarvatra laghu pañcamam*, "in a *śloka*, it is [a] recognized [rule] that the sixth syllable [must] always [be] heavy, [and] the fifth light," yet, among its several meanings (*nānārthakatvāt tasya*), [there is] a use [of it] in [the sense of] "meter in general." And Amarasiṃha [cf. *Amarakośa*, 3.3.1175], by way of instruction, says: *padye yaśasi ca ślokaḥ*, "[the term] *śloka* [is used] in [the senses] metrical composition and fame." And in the *Saṃkrāntinirṇaya*, [which constitutes] the first part of the *Nirṇayasindhū* [*-sindhu* is the usual spelling], such metrical lines as *prāg ūrdhvaṃ daśa pūrvataḥ ṣaḍavanis tadvat parāḥ pūrvataḥ* are made current by Kamalākarabhaṭṭa, who refers to them as *atra māmakāḥ saṃgrahaślokāḥ*, "my stanzas of recapitulation."'

V.L. (c) J *atulavalaṃ kīrttim*. (d) JHBK *sukham api labhate*.

ANTHOLOGY STANZAS ATTRIBUTED TO MAYŪRA

ANTHOLOGY STANZAS ATTRIBUTED TO MAYŪRA

INTRODUCTION

The stanzas attributed to Mayūra, both in the published and also in the unpublished anthologies, have been listed by Thomas in his recent edition of the *Kavīndravacanasamuccaya*.[1] They are seventeen in number, not counting citations from the *Sūryaśataka* and of these seventeen, sixteen are found in anthologies that have been already published. The exception is a stanza in Jalhaṇa's *Sūktimuktāvali* (1247–1260 A.D.),[2] an anthology as yet unedited. I have not been able to secure a copy of this verse, but from its opening words, *sābhiprāyaṃ praṇayasarasaṃ* (quoted by Thomas, *op. cit.*, p. 67), it appears to have been composed in the *mandākrāntā* meter.

Of the sixteen published stanzas, some are quoted here from the *Subhāṣitāvali* (after 1469 A.D.) of Vallabhadeva, others from the *Paddhati* (1363 A.D.) of Śārṅgadhara, and still others from the *Saduktikarṇāmṛta* (1205 A.D.) of Śrīdhara Dāsa.[3] The other anthologies which also cite some of these stanzas of Mayūra are, as listed by Thomas (*loc. cit.*), the *Padyāvalī* of Rūpagosvāmin[4] (reported published in Calcutta),[5] and the following, which are as yet unpublished: the *Padyāmṛtataraṅgiṇī* of Haribhāskara, the *Sārasaṃgraha* of Śambhudāsa, and the *Subhāṣitaratnakośa* of Bhaṭṭa Śrīkṛṣṇa.[6]

[1] F. W. Thomas, *Kavīndravacanasamuccaya*, introd., p. 67–68, Calcutta, 1912.

[2] See above, Introduction, p. 9, note 3.

[3] For the date of the *Saduktikarṇāmṛta*, see above, Introduction, p. 62, note 1.

[4] The *Padyāvalī* is earlier than 1541 A.D.; cf. J. Eggeling, *Catalogue of the Skt. MSS in the Library of the India Office, Sanskrit Literature: B. Poetical Literature*, part 7, p. 1534–1537, no. 4034, London, 1904.

[5] See Thomas, *Kavīndravacanasamuccaya*, introd., p. 11.

[6] Thomas, *op. cit.*, *Corrections and Additions*, p. xi, states that one stanza of Mayūra is quoted in the unpublished *Sūktiratnāvalī* of Vāidyanātha.

The titles appended below to these miscellaneous stanzas have been supplied by myself, except that in the case of those quoted from the *Saduktikarṇāmṛta,* the titles I have used are suggested by the headings of the *Saduktikarṇāmṛta* chapters in which Mayūra's stanzas appear.

I have not included in the following group the four stanzas attributed to Mayūra in the *Bhojaprabandha.* These were given above,[1] and one of them, it will be remembered, was a quotation from the *Pañcatantra* (1. 32).

Śiva and Pārvatī

1

vijaye kuśalas tryakṣo na krīḍitum aham anena saha śaktā
vijaye kuśalo 'smi na tu tryakṣo 'kṣadvayam idaṃ pāṇāu

2

kiṃ me durodareṇa prayātu yadi gaṇapatir na te 'bhimataḥ
kaḥ pradveṣṭi vināyakam ahilokaḥ kiṃ na jānāsi

3

vasurahitena krīḍā bhavatā saha kīdṛśī na jihreṣi
kiṃ vasubhir namato 'mūn surāsurān eva paśya puraḥ

4

candragrahaṇena vinā nā 'smi rame kiṃ pravartayasy evam
devyāi yadi rucitam idaṃ nandinn āhūyatāṃ rāhuḥ

5

hā rāhāu śitadaṃṣṭre bhayakṛti nikaṭasthite ratiḥ kasya
yadi necchasi saṃtyaktaḥ sampraty evāiṣa hārāhiḥ

6

āropayasi mudhā kiṃ nā 'ham abhijñā kila tvadaṅkasya
divyaṃ varṣasahasraṃ sthitveti na yuktam abhidhātum

[1] See above, Introduction, p. 44, 46, 47.

7

itthaṃ paśupatipeśalapāśakalīlāprayuktavakrokteḥ
harṣavaśataralatārakam ānanam avyād bhavānyā vaḥ

1[1]

PĀRVATĪ[2]: 'O Vijayā,[3] the Three-eyed (Śiva) is [too] skilful; I cannot play with him.'

ŚIVA: 'I am skilful at winning, but I am not supplied with three dice[4]; here are [but] a pair of dice in [my] hand.'

2

PĀRVATĪ: 'Why do I bother with this dice-play?'[5]

ŚIVA: 'Let Gaṇapati (Gaṇeśa)[6] depart if he is not wanted by you.'

PĀRVATĪ: 'Who hates [i. e. wants to get rid of] Vināyaka[7] (Gaṇeśa)?'

ŚIVA: 'The snake-world [hates Vināyaka[7] (Garuḍa)]. Do you not know that?'

3

PĀRVATĪ: '[Now],[8] what sort of play is this with Your Highness minus funds[9] [to stake]? Are you not ashamed?'

ŚIVA: 'What [do you want] with the Vasus,[9] [my attendants]? Just see before [you] those gods and demons making obeisance.'

4

PĀRVATĪ: 'I have no joy, if I don't get the moon.[10] Why are you thus devising [puns]?'[11]

ŚIVA: 'Nandin,[12] let Rāhu[13] be summoned, since it [so] pleases Devī (Pārvatī).'

5

PĀRVATĪ: 'Mercy! Who can take any comfort,[14] when that sharp-fanged, awe-inspiring Rāhu is present?'

ŚIVA: 'If you do not like [my] snake-necklace,[15] I'll take it off at once.'[16]

6

PĀRVATĪ: 'Why do you uselessly produce [these puns]?[17] I made no reference to your ornament.'[18]

ŚIVA: '[What! not know my lap?][19] That's not a nice thing to say when you have been sitting in it[19] for a divine millenium.'

7

BENEDICTION: So may the face of Bhavānī (Pārvatī), the pupil of whose eye is tremulous with joy, protect you!

[This is that Pārvatī] to whom (Śiva), the Lord of Cattle, uttered ‹clever› puns, «like ‹soft› nooses»,[20] «while at dice-play».[21]

Notes. 1. These seven stanzas are given under Mayūra's name in the *Subhāṣitāvali* of Vallabhadeva, 123–129 (ed. Peterson, Bombay, 1886), and also, but without indication of the name of their author, in the *Alaṃkārasarvasva* of Rājānaka Ruyyaka (fl. between 1128 and 1149 A.D.; cf. Duff, *Chronology*, p. 142, and especially H. Jacobi, in *ZDMG*, vol. 62, p. 291). In Ruyyaka's work they are given as an illustration of *vakrokti*, which is defined in the *Alaṃkārasarvasva* (translated by Jacobi in *ZDMG*, vol. 62, p. 609) as follows: 'Wenn ein in bestimmtem Sinne gesprochener Satz durch Betonung oder *Śleṣa* in anderem Sinne genommen wird, (so ist das die Figur) *Vakrokti*.' Perhaps 'punning in dialogue' best expresses in English the idea of *vakrokti*. For an exhaustive treatment of this rhetorical device, see the articles by Carl Bernheimer and Hermann Jacobi, in *ZDMG*, 63 (1909), p. 797–821; 64 (1910), p. 130–139, 586–590, 751–759. The *Alaṃkārasarvasva* has been edited, with the commentary of Jayaratha, in the Kāvyamālā Series, by Durgāprasād and Parab, Bombay, 1893 (see p. 176–177 for Mayūra's stanzas), and translated, with valuable introduction and notes, by Hermann Jacobi, in *ZDMG*, 62 (1908), p. 289–336, 411–458, 597–628 (Mayūra's stanzas on p. 610); cf. also Lüders, *Würfelspiel im alten Indien*, p. 66, note 1. 2. I have adopted, in general, the text and

arrangement of stanzas as given in the *Subhāṣitāvali* (see note 1). Departures are indicated in the notes or in the *Variae Lectiones*. For convenience, in giving the variant readings, S is used to indicate the *Subhāṣitāvali* text, and A the *Alaṃkārasarvasva*. The stanzas portray Śiva and Pārvatī engaged in the pastime of throwing dice, and in the estimation of Peterson (*Subhāṣitāvali*, p. 8 of the notes at the end of the volume), they formed the introduction of some work by Mayūra, now lost. 3. Vijayā was one of Pārvatī's attendants; cf. *Caṇḍīśataka*, stanza 15, note 7. The pun rests on *vijaye* (vocative), 'O Vijayā,' and *vijaye* (locative), 'in winning'; for a similar pun involving the two meanings of this term, see *Caṇḍīśataka*, stanza 12. 4. The term *tryakṣa* means both 'Three-eyed (Śiva)' and 'supplied with three dice.' 5. Lit. 'what is there of me with [this] dice-play?' 6. By *kiṃ me durodareṇa*, 'What is there of me with dice-play?', Śiva pretends that he understands *kiṃ medura-udareṇa*, 'Away with Fat-belly (Gaṇeśa).' 7. The pun rests on *vināyaka*, 'Remover (of obstacles),' meaning Gaṇeśa, and *vi-nāyaka*, 'Chief of Birds,' denoting Garuḍa. The latter was the inveterate enemy of all snakes, which formed the principal article of his diet; cf. *Sūryaśataka*, stanza 47, note 3. 8. In the arrangement of stanzas as given in the *Alaṃkārasarvasva*, this couplet is the fifth, and not the third, as it is in the *Subhāṣitāvali*. 9. The pun here rests upon *vasurahitena*, 'without funds,' and secondarily, 'without Vasus.' 10. Lit. 'without the seizing of the moon, I am not in joy.' Peterson (p. 8 of the notes at the end of his edition of the *Subhāṣitāvali*) renders: 'Unless you stake the moon, I do not play.' Śiva wore the moon on his diadem; cf. *Sūryaśataka*, stanza 42, note 10. 11. Jacobi reads *pratārayasy* and renders: 'Warum hintergehst du mich so?' 12. Nandin was one of Śiva's attendants. 13. Śiva wilfully understands *candragrahaṇa*, 'seizing of the moon,' to mean 'Seizer of the moon,' i.e. the demon Rāhu, who is said to swallow the moon in eclipses; cf. *Sūryaśataka*, stanza 66, note 3. 14. Lit. 'whose is the pleasure?' 15. Śiva pretends he understands not *hā rāhāu nikaṭasthite*, 'mercy! when Rāhu is present,' but *hārāhāu nikaṭasthite*, 'when your snake-necklace is present.' 16. Lit. 'if you do not like [it], this snake-necklace is just at once abandoned.' 17. Or perhaps, 'Why do you attribute falsely?', meaning 'Why do you put a false construction on everything I say?' Jacobi, however, reading *mudrāṃ* (unmetrically) for *mudhā*, renders: 'Was gebrauchst du als Siegel?', and in a footnote says: '*mudhā* ist wohl verlesen aus *mudrāṃ*. Die Situation ist wohl die, dass Pārvatī Śiva's Siegelring besehen will.' 18. Lit. 'I am not knowing of thy ornament.' By 'ornament,' Pārvatī means the *hārāhi*, 'snake-necklace.' 19. Śiva interprets *tvadaṅka*, 'your ornament,' as meaning 'your lap.' 20. The puns are comparable to nooses, because they entangle. 21. The meter of these *vakrokti* stanzas is the *āryā*.

V.L. [In the following list of variants, the *Subhāṣitāvali* text is indicated by S, and that of the *Alaṃkārasarvasva* by A (cf. above, note 2).] Stanza 3: S has *vasubhinnamato*; A has *surāsurān nāiva paśyasi puraḥ*.

Stanza 4: A has *pratārayasy evam* Stanza 5: S has *nikaṭasthe sitadaṃṣṭre bhayakṛti ratiḥ kasya*; S has *necchasi tattyaktaḥ*; A has *saṃpraty eṣāiva*. Stanza 6: S omits *kila*; S has *sthitvāivaṃ yuktaṃ abhidhātum*. Stanza 7: A has *iti kṛtapaśupatipelavapāśakalīlāprayuktavakrokti*.

Stanza in Praise of Harṣa

bhūpālāḥ śaśibhāskarānvayabhuvaḥ ke nāma nā "sāditā
bhartāraṃ punar ekam eva hi bhuvas tvāṃ deva manyāmahe
yenā 'ṅgaṃ parimṛśya kuntalam athā "kṛṣya vyudasyāyataṃ
colaṃ prāpya ca madhyadeśam adhunā kāñcyāṃ karaḥ pātitaḥ

What[1] earth-protecting [kings] are there not found, forsooth, descended from the sun and moon?
Yet we regard you, Your Highness, alone indeed as the [real] husband of the earth;
For, having touched her person, and caressed her hair, and thrown aside her long robe,[2]
And seized [her round] the waist, your hand is now laid upon her girdle.

[Or, punningly],

What earth-protecting [kings] are there not found, forsooth, descended from the sun and moon?
Yet we regard you, Your Highness, alone indeed as the [real] master of the earth;
For, having seized Aṅga, and drawn Kuntala [under your sway], and scattered the uncontrollable Colas,[3]
And taken possession of the Madhyadeśa, your hand is now laid upon Kāñcī.

Notes. 1. This stanza is quoted, under Mayūra's name, in the *Subhāṣitāvali* of Vallabhadeva (stanza 2515 of Peterson's edition), and is supposed by Peterson (*op. cit.*, introd., p. 86) to refer to the conquests of the emperor Harṣa, Mayūra's patron. It should be noted, however, that Harṣa never extended his dominions so far to the south as to include the Colas and Kāñcī, for he was prevented from entering Southern India by his rival, Pulakeśin II, the emperor of the South; cf. Vincent A. Smith, *The Early History of India*, p. 340, 3d ed., Oxford, 1914. Ettinghausen,

who notes and translates the stanza in his *Harṣa Vardhana* (p. 47), believes it to be a stanza written before a campaign, forecasting what Harṣa intended to do. If this is so, the date of its composition may be approximately set as a little before 620 A.D., the probable year of the defeat of Harṣa by Pulakeśin II; cf. Vincent Smith, *op. cit.*, p. 340, 425. The meter of the stanza is the *śārdūlavikrīḍita*. According to F. W. Thomas, in his *Kavīndravacanasamuccaya* (Calcutta, 1912), introd., p. 68, this stanza of Mayūra is also quoted in the following unpublished anthologies: Under the name of Vidyā in the *Saduktikarṇāmṛta* (book 3, stanza 71) of Śrīdhara Dāsa (the Bibliotheca Indica edition of this work has not reached book 3); anonymously in the *Padyāmṛtataraṅgiṇī* (2.7) of Haribhāskara; anonymously in the *Subhāṣitaratnakośa* (4.41) of Bhaṭṭa Śrīkṛṣṇa; and anonymously in the *Sārasaṃgraha* (2.36) of Śambhudāsa. According to Thomas, *op. cit.*, introd., p. 107, this stanza is likewise quoted anonymously in the *Padyaracanā* (3.1). This metrical treatise by Lakṣmaṇa Bhaṭṭa has been edited in the Kāvyamālā Series, no. 89 (Bombay, 1907–1908), but this edition is not accessible to me. 2. Resolve *vyudasyāyataṃ* of the text as *vyudasya āyataṃ*. 3. Resolve *vyudasyāyataṃ* of the text as *vyudasya ayataṃ*.

V.L. The text reads *parimṛṣya*; I have emended to *parimṛśya*.

The Cow and her Calf

āhatyā "hatya mūrdhnā drutam anupibataḥ prasnutaṃ mātur ūdhaḥ
kiṃcitkubjāikajānor anavaratacalaccārupucchasya dhenuḥ
utkarṇaṃ tarṇakasya priyatanayatayā dattahuṃkāramudrā
visraṃsatkṣīradhārālavaśabalamukhasyā 'ṅgam ātṛpti leḍhi

While[1] the calf repeatedly butts with its head, as it greedily drinks from its mother's dripping udder,
With one knee slightly bent, and its pretty tail ceaselessly swishing,
The cow, contentedly lowing over her dear offspring,[2] whose ears are upraised,
And whose nose is flecked by drops of the stream of milk falling [upon it], licks its body to her heart's content.

Notes. 1. This stanza is quoted, under Mayūra's name, in Śārṅgadhara's *Paddhati* (stanza 597 of Peterson's edition; cf. Aufrecht's partial edition in *ZDMG*, vol. 27, p. 70), in Vallabhadeva's *Subhāṣitāvali* (stanza 2425 of

Peterson's edition), and in Parab's *Subhāṣitaraṃabhāṇḍāgāra* (p. 326, stanza 16). I have adopted the reading as given by Parab. The variants are given below. The meter of the stanza is *sragdharā*. 2. Lit. 'lowing contentedly because of having a dear offspring.'

V.L. (a) Peterson (*Subhāṣ.*), *prasrutaṃ mātur*. (b) Aufrecht, *kiṃcit-kuṃcāikajānor*; Aufrecht, *-puchasya*. (c) Peterson (*Paddhati*), *uttīrṇāṃ tarṇakasya*; Peterson (*Subhāṣ.*) and Aufrecht, *uttīrṇaṃ tarṇakasya*. (d) Peterson (*Subhāṣ.* and *Paddhati*) and Aufrecht, *visraṃsikṣīra-*.

The Traveler

saṃviṣṭo grāmadevyāḥ kaṭaghaṭitakuṭīkuḍyakoṇāikadeśe
śīte saṃvāti vāyāu himakaṇini raṇaddantapaṅktidvayāgraḥ
pānthaḥ kanthāṃ niśīthe parikuthitajarattantusaṃtānagurvīṃ
grīvāpādāgrajānugrahaṇacaṭacaṭatkarpaṭāṃ prāvṛṇoti

Having[1] gone to rest in a certain spot in the angle of the straw-built house of the tutelary goddess of the village,
While the wind, mixed with snowflakes, blows cold, and the edges of his two rows of teeth are chattering,
The traveler,[2] at midnight, wraps about him his patched cloak, heavy with its texture of very malodorous old threads,
[And] whose tatters crackle whenever he grasps his neck, or his toes, or his knees.[3]

Notes. 1. The text of this stanza is given, under Mayūra's name, in the *Paddhati* of Śārṅgadhara, 138. 13 (stanza no. 3947 of Peterson's edition), in Parab's modern anthology, the *Subhāṣitaratnabhāṇḍāgāra* (p. 567, stanza 21), and in Vallabhadeva's *Subhāṣitāvali*. It is not, however, included in Peterson's edition of the *Subhāṣitāvali*, because of its being in a corrupt state in Peterson's manuscript; cf. Peterson, *Subhāṣitāvali*, introd., p. 86. According to Thomas (*Kavīndravacanasamuccaya*, introd., p. 56), the *Saduktikarṇāmṛta* (2. 870) ascribes it to Bāṇa. The text I publish here is, with the exception of two words, that given in Peterson's *Paddhati*. The meter is *sragdharā*. 2. Perhaps 'wandering ascetic,' rather than 'traveler,' would better fit the individual here described as *pānthaḥ*; and the word *kanthā*, which I have rendered 'patched cloak,' is often used to denote the patched garments of a certain class of ascetics; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. *kanthā*. 3. A stanza very suggestive of this one by Mayūra, but attributed to Bāṇa, is given in the *Paddhati* (stanza 3946 of Peterson's edition; cf. Aufrecht's partial edition, *ZDMG*, vol. 27, p. 52). The occurrence in both stanzas of the words *pānthaḥ, grāmadevyāḥ, vāti,*

himakaṇini, karpata, jarat, and *koṇa,* makes one wonder if they were not both worked out from the same *samasyā* (cf. above, Introd., p. 22, note 1). Because of the alleged rivalry of Bāṇa and Mayūra, I have thought it would not be amiss to present here this stanza of Bāṇa's, which runs as follows, the meter being *sragdharā*:—

puṇyāgnāu pūrṇavāñchaḥ prathamam aganitaploṣadoṣaḥ pradoṣe
pānthaḥ suptvā yatheccham tadanu tanutṛṇe dhāmani grāmadevyāḥ
utkampī karpaṭārdhe jarati parijaḍe chidriṇi cchinnanidro
vāte vati prakāmam himakaṇini kaṇan koṇataḥ koṇam eti

'The traveler, his desire [for warmth] satisfied at the public fire, [but] not at first taking into account the danger of being scorched,
Forthwith at evening goes to sleep at his pleasure in the thinly-thatched dwelling of the tutelary goddess of the village,
But when his slumber is broken, as the wind, mixed with snowflakes, blows at will through his old, cold,
Half[-length] ragged garment that is full of holes, he, shivering and crying, goes from corner to corner.'

It may be noted that this stanza is cited under Bāṇa's name in the *Saduktikarṇāmṛta* (2. 869), and the *Sūktimuktāvalī* (127, b); and anonymously in the *Sūktimuktāvalī-saṃgraha* (104, a) and the *Subhāṣitāvali* (no. 1857), cf. Thomas, in his *Kavīndravacanasamuccaya,* introd, p 55–56. It is also cited by Parab in his *Subhāṣitaratnabhāṇḍāgāra* (567. 20).

V.L. to Mayūra's 'Traveler.' (a) The reading *kaṭa-* (for Peterson's *kuṭa-*) is supplied by Aufrecht (*ZDMG,* vol. 27, p. 71). (d) The reading *-karpaṭāṃ* (for Peterson's *-karpaṭaṃ*) is that of Parab.

V.L. to Bāṇa's 'Traveler.' (b) I have adopted Peterson's *yatheccham*; Aufrecht reads *yathechaṃ*. (c) Peterson reads *cchinnanidre,* and Aufrecht reads *chinnanidro.* I have emended as above, the double *cch* in *cchinna-,* being necessary for metrical reasons. (d) Peterson reads *kaṇat koṇataḥ.*

The Two Asses

āghrāyā "ghrāya gandhaṃ vikṛtamukhapuṭo darśayan dantapaṅktiṃ
dhāvann unmuktanādo muhur api rabhasā "kṛṣṭayā pṛṣṭhalagnaḥ
gardabhyāḥ pādaghātadviguṇitasuratāprītir ākṛṣṭaśiśno
vegād āruhya muhyann avatarati kharaḥ khaṇḍitecchaś cirāya

An[1] ass, repeatedly sniffing the scent of a she-ass, his hollow mouth distorted,[2] displaying a row of teeth,
Lets out a bray again and again as he runs along, eagerly following close at her heels[3] because of [her] attraction[4] [for him],
And, with his amorous delight redoubled by her kicks, he [at length], with *membrum virile* extended,
Mounts [her] with impetuosity. [Finally], stupefied [by his ecstasy], he descends [again to the ground], his desire[5] at last sated.[6]

Notes. 1. This stanza is assigned to Mayūra in Vallabhadeva's *Subhāṣitāvali* (stanza 2422 of Peterson's edition), in Śārṅgadhara's *Paddhati* (stanza 585 of Peterson's edition), and in Parab's *Subhāṣitaratnabhāṇḍāgāra* (p. 327, stanza 17). I have adopted the text as given in the *Subhāṣitāvali*, and have given the variants below. The meter of the stanza is the *sragdharā*. 2. Lit. 'with hollow of mouth distorted,' the meaning being that the lips are drawn back and the jaws held apart. 3. The compound *pṛṣṭhalagnaḥ*, which I have rendered 'following close at her heels' (cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. *pṛṣṭha*), may perhaps be taken literally, meaning 'clinging to her back [in copulation],' but such a rendering rather anticipates *vegād āruhya*, 'having mounted [her] with impetuosity,' of the fourth *pāda*. 4. The word *ākṛṣṭayā* appears to be an instrumental from a hypothetical nominative *ākṛṣṭā*; I have rendered by 'attraction.' 5. Lit. 'with desire destroyed.' 6. For the salacity of the ass as noted in Sanskrit literature, see Pischel and Geldner, *Vedische Studien*, vol. 1, p. 82, Stuttgart, 1889. This stanza of Mayūra is cited anonymously in the *Sūktiratnāvalī* (423); cf. Thomas, *Kavīndravacanasamuccaya, Corrections and Additions*, p. xi.

V.L. (a) Peterson (*Paddhati*) and Parab, *vikaṭamukhapuṭo*. (b) Peterson (*Paddhati*) and Parab, *dhāvatȳ unmuktanādo muhur api ca rasād bhraṣṭayā pṛṣṭhalagnaḥ*. (c) Peterson (*Paddhati*), *gardabhyā pāda-*. (d) Peterson (*Paddhati*) and Parab, *cireṇa* (for *cirāya*).

Maxim on Separation

anudinam abhyāsadṛḍhāiḥ soḍhuṃ dīrgho 'pi śakyate virahaḥ
pratyāsannasamāgamamuhūrtavighno 'pi durviṣahaḥ

Separation[1] [of lovers], even though long, can be borne by those who are persevering at their studies day by day;
[But] even a momentary hindrance to a reunion that is close at hand is intolerable.[2]

Notes. 1. Text given in Peterson's edition of the *Subhāṣitāvali*, stanza no. 2045, where it is ascribed to Mayūra. However, in the introduction to the *Subhāṣitāvali* (p. 86), Peterson marks this stanza with a (?), but gives no reason why he questions its authorship. This stanza is also given, though anonymously, in the *Paddhati* of Śārṅgadhara (no. 3958 of Peterson's edition), which reads *-vighnas tu durvirahaḥ* for *-vighno 'pi durviṣahaḥ*. 2. The meter of this stanza is *āryā*.

The Burning of the City of Tripura

saṃvyānāṃśukapallaveṣu taralaṃ veṇīguṇeṣu sthitaṃ
mandaṃ kañcukasaṃdhiṣu stanataṭotsaṅgeṣu dīptārciṣam
ālokya tripurāvarodhanavadhūvargasya dhūmadhvajaṃ
hastasrastaśarāsano vijayate devo dayārdrekṣaṇaḥ

Glory[1] to the God (Śiva), whose bow fell from his hand, and whose eye became moist in pity,
As he saw the fire trembling on the scarfs of the mantles of the crowd of women in the inner apartments of Tripura,[2]
Running up their rope-like braids, slowly [creeping] over the folds of their bodices,
And flaming brightly on their laps and their rounded breasts.[3]

Notes. 1. This stanza is attributed to Mayūra's pen in the *Saduktikarṇāmṛta* (1.15.3), an anthology consisting of a collection of 2380 miscellaneous stanzas by 446 different poets. The stanzas deal with various subjects, five stanzas being devoted to each subject. The collection was compiled by Śrīdhara Dāsa, and was completed by him in 1205 A.D. (cf. Rājendralāla Mitra, *Notices of Skt. MSS*, vol. 3, p. 134, no. 1180, Calcutta, 1876). The *Saduktikarṇāmṛta* is being edited in the Bibliotheca Indica Series by Rāmāvatāra Śarmā; the first fascicle, containing 376 stanzas (seventy-five full divisions of five stanzas each, and the first stanza of the seventy-sixth division), was published in Calcutta, in 1912. Thomas's analysis (given in his *Kavīndravacanasamuccaya*, introd., p. 67–68) shows that only four stanzas in the *Saduktikarṇāmṛta* bear Mayūra's name. These four occur in the first part of that work, and I cite them here from Śarmā's edition. 2. On the burning of Tripura, the triple city of the demons, by the flaming arrows of Śiva, see *Caṇḍīśataka*, stanza 16, note 3. 3. The meter of this stanza is the *śārdūlavikrīḍita*. The following variant is given by Thomas, who cites the stanza in his *Kavīndravacanasamuccaya*, introd., p. 67, n. 3: (c) *āloke*.

The Anger of Umā

anyasyāi samprati 'maṃ kuru madanaripo svāṅgadānapra
sādaṃ
nā 'haṃ soḍhuṃ samarthā śirasi suranadīṃ nā 'pi saṃdhyāṃ
praṇantum
ity uktvā kopaviddhāṃ vighaṭayitum umām ātmadehaṃ
pravṛttāṃ
rundhānaḥ pātu śambhoḥ kucakalasahaṭhasparśakṛṣṭo bhujo
vaḥ

'Now[1] bestow upon another woman this favor of giving [a dwelling-place in] thy body,[2] O (Śiva), Foe of Madana;
I am not able to carry on my head the River of the Gods,[3] nor can I make obeisance to Saṃdhi.'[3]
As Umā,[4] full of anger, and bent upon separating [her] own body [from Śiva's], was saying these words,
The arm of Śambhu (Śiva), [though] strained by violent contact with her jar-like breasts, held her in check.[5]
May the arm of Śambhu (Śiva) protect you[6]!

Notes. 1. This stanza is given under Mayūra's name in the *Subhāṣitakarṇāmṛta*, 1. 28. 5. 2. On the *ardhanārīśa* form of Śiva, see *Sūryaśataka*, stanza 88, note 4. 3. Gangā (Ganges), the River of the Gods, and Saṃdhi, or Saṃdhyā, the personification of Twilight, were other wives of Śiva; cf. *Caṇḍīśataka*, stanzas 3 (note 2), 27 (note 3), 61 (note 4), and 74 (note 5). Śiva seems to have paid adoration to Saṃdhi at the twilight periods, and he is said to have been fond of the twilight dance; cf. *Sūryaśataka*, stanza 55, note 10, and *Caṇḍīśataka*, stanza 16, note 4. 4. On Umā, see *Caṇḍīśataka*, stanza 17, note 4. 5. The picture presented is that of the enraged Umā pushing her breast against Śiva's encircling and detaining arm in her efforts to escape from his body. 6. The meter of this stanza is *sragdharā*. The following variants are given by Thomas, who cites the stanza in his *Kavīndravacanasamuccaya*, introd., p. 67, note 1: (b) *voḍhuṃ, suradhunīṃ*. (d) *rundhānāḥ pāntu śaṃbhoḥ kucakalaśahaṭhasparśahṛṣṭā*.

The Claws of Narasimha

asrasrotastaraṅgabhramiṣu taralitā māṃsapaṅke luṭhantaḥ
sthūlāsthigranthibhaṅgāir dhavalavisalatāgrāsam ākalpayantaḥ

māyāsiṃhasya śāureḥ sphuradaruṇahṛdambhojasaṃśleṣa-bhājaḥ
pāyāsur dāityavakṣasthalakuharasarorājahaṃsā nakhā vaḥ

The[1] nails of Śāuri (Viṣṇu), [who had assumed] the guise of a lion, dabbled in the whirlpools and waves of the stream of [Hiraṇyakaśipu's] blood,[2]
And wallowed in his flesh, [as if in] mud, and with fragments of the joints of his massive bones made a mouthful of white lotus-stalks,
And they enjoyed their tight clutch on his red and palpitating lotus-like heart,[3]
And were the king-flamingos of the pool-like hole in the breast of that Dāitya.
May the nails of Śāuri (Viṣṇu) protect you[4]!

Notes. 1. Mayūra is said to be the author of this stanza, which is recorded under his name in the *Sadukṭikarṇāmṛta*, 1.41.3. 2. Viṣṇu, in his incarnation as the Narasiṃha, or Man-lion, tore open with his nails the body of the demon Hiraṇyakaśipu; cf. *Caṇḍīśataka*, stanza 11, note 1. 3. Literally, 'enjoying close contact with the red and palpitating lotus of his heart.' 4. The meter of this stanza is the *sragdharā*. The following variants are given by Thomas, who cites the stanza in his *Kavīndravacanasamuccaya*, introd., p. 67, note 2: (a) *māṃsapaṅke 'bhyaṭaniaḥ*. (b) *-bhaṅge dhavalabisalatā-*. (d) *dāityavakṣaḥsthala-*.

The Dream of Kṛsna

śambho svāgatam āsyatām ita ito vāmena padmodbhava
krāuñcāre kuśalaṃ sukhaṃ surapate vitteśa no dṛśyase
itthaṃ svapnagatasya kāiṭabharipoḥ śrutvā yaśodā giraḥ
kiṃ kiṃ bālaka jalpasī 'ty anucitaṃ thūthūkṛtaṃ pātu vaḥ

'O Śambhu[1] (Śiva), welcome! Be seated here; and thou, here on my left, O Lotus-born (Brahmā).[2]
Hail to thee, O (Kārttikeya), Foe of Krāuñca,[3] and happiness to thee, O (Indra), Lord of the Gods! O (Kubera), Lord of Wealth, thou art not seen.'[4]

When Yaśodā[5] heard these words of Kṛṣṇa), Foe of Kāiṭabha,[6]
as he lay dreaming,
She said, with the indecorous accompaniment of a sound as of
spitting: 'What possibly art thou babbling, child?'
May Yaśodā protect you[7]!

Notes. 1. This stanza is attributed to Mayūra in the *Saduktikarṇāmṛta* (1. 53. 1), and also, according to Thomas (*Kavīndravacanasamuccaya*, introd., p. 67), in the *Kṛṣṇakarṇāmṛta* (2. 59), and in the *Padyāvalī* (stanza 146) of Rūpagosvāmin. This last-named work is reported to have been published at Calcutta (Thomas, *op. cit.*, introd., p. 11), but neither this edition nor any edition of the *Kṛṣṇakarṇāmṛta* is available for my use. 2. Śiva appears to have the place of honor on Kṛṣṇa's right hand, while Brahmā must be content with a seat on his left. 3. In *Mahābhārata*, 9. 46. 80–92, it is related that Kārttikeya pierced with his weapons the mountain Krāuñca, son of Himālaya, in order to get at the demon Bāṇa who had taken refuge within that mountain; cf. *Mahābhārata*, 3. 225. 33. 4. The words *no dṛśyase* may possibly signify 'thou art disdained'; compare *Sūryaśataka*, stanza 58, where the phrase *vīkṣitāḥ stha*, 'ye are glanced at,' embodies a gracious compliment addressed by Sūrya to the Rākṣasas. 5. Yaśodā was foster-mother to Kṛṣṇa; cf. the anecdote related in the notes to *Caṇḍīśataka*, stanza 25. 6. In *Mahābhārata*, 3. 203. 9–35, it is related that when Viṣṇu (Kṛṣṇa) was reposing on the great snake Śeṣa in the depths of the ocean, two demons, Madhu and Kāiṭabha, attempted to slay Brahmā as he lay in the lotus that grew from Viṣṇu's navel. Viṣṇu, awakened by the trembling of Brahmā, arose, and after some parleying, obtained from the demons the boon that he (Viṣṇu) should be their slayer. He thereupon cut off their heads with his discus. A similar account of Kāiṭabha and Madhu is given in *Mārkaṇḍeya Purāṇa*, chapter 81 (Pargiter's translation, p. 465–472); see also *Sūryaśataka*, stanza 99, note 3. 7. The meter of this stanza is *śārdūlavikrīḍita*.

THE CAṆḌĪŚATAKA OF BĀṆA

THE ČAṆḌĪŚATAKA OF BĀṆA

INTRODUCTION

ANALYSIS OF THE CAṆḌĪŚATAKA

Number and Form of the Stanzas

Although supposed to contain a hundred stanzas, as the term *śataka* implies, the *Caṇḍīśataka* really consists of one hundred and two stanzas. Of these, all but eight are in the *āśis* or 'benedictive' form, like the stanzas of the *Sūryaśataka*, and these eight (viz. stanzas 3, 4, 21, 33, 38, 54, 71, 102) invariably contain, as substitute for the *āśis*, a *jayati* or *jayanti*, 'Hail to,' 'Glory to,' 'Victorious is,' etc. The *āśis*, or 'benediction,' usually assumes some such form as 'May Caṇḍī protect you,' or 'May Caṇḍī grant you prosperity,' 'destroy your sins,' 'purify you,' 'grant your desires,' 'ward off troubles,' 'further your joy,' etc. Protection seems desired most, and is asked for in 55 stanzas. Sometimes it is not the goddess herself who is invoked to grant the protection, prosperity, etc., but some part of her body, as, for example, her foot (stanzas 10, 12, 22, 92, 101), her lotus face (53), her toe-nails (9), or else some other agency, as her utterances (59), or her arrow (18). In some instances the boon is invoked through the medium of her son Kārttikeya (5, 67), her handmaid Jayā (19), Jayā's amazement (69), and even through the slain Mahiṣa's blood (40). The benediction is commonly expressed by a present imperative, active or middle, but seventeen times (stanzas 1, 5, 12, 22, 27, 29, 31, 42, 50, 62, 63, 69, 73, 77, 79, 82, 87) by a precative or root aorist optative, and seventeen

times by the imperative in *-tāt*[1] (*śīāt* in stanzas 17, 19, 26, 39, 58; *avatāt* in stanzas 20, 28, 48, 51, 65, 75, 89, 93, 96, 97, 99, 100).

Mention should also be made of the dramatic touch given to nearly half of the total number of stanzas by the introduction into them of a character speaking in the first person. There is, however, no dialogue, since no reply is made to any utterance in any of the stanzas. As an illustration in point, we note that Caṇḍī is introduced as speaker in ten stanzas (viz. 1, 20, 24, 29, 31, 47, 48, 59, 60, 61). Her utterances may be classified as (a) taunts to the gods for having run away in the battle (stanzas 24, 29, 59 60, 61); (b) an address to her limbs (stanza 1); (c) a rebuke to Mahiṣa (31): (d) a speech to Śiva (48); and (e) soliloquies (stanzas 20, 47).

Mahiṣa is the speaker in 19 different stanzas. He taunts, reviles, or derides the gods in general, and Viṣṇu, Śiva and Indra in particular, in stanzas 23, 34, 35, 57, 62, 65, 80, 83, 85, 91, 92, 99, 100; and he heaps opprobrium on Caṇḍī and her sons in stanzas 27, 28, 76, 77, 81, 82. Many of his taunts are coupled with boasts of his own prowess, but in every instance his words are cut short by the *coup de grâce* from the foot of Caṇḍī.

Jaya, Caṇḍī's handmaid, is the speaker in 7 different stanzas. She at times jests with (stanza 32), or praises (89) Caṇḍī, or consoles the wives of the gods (33); at other times, she mocks the gods (15, 69, 86), or incites them to greater efforts against Mahiṣa (38). Vijayā, a second handmaid of Caṇḍī, taunts the gods in stanza 21.

Śiva is quoted in 5 stanzas (12, 14, 16, 30, 88), and all his speeches are either addressed to, or are in praise of, Caṇḍī. The other speakers include Kārttikeya, Caṇḍī's son (67), the gods (4), the gods and demons (70), the sages of the three worlds (97), the foot of Caṇḍī (90), and even the toe-nails of Caṇḍī's foot (11). In all, 48 different stanzas contain a speaking character.

[1] See above, p. 96, where this construction has been discussed in connection with the analysis of the *Sūryaśataka*.

Subject-matter

All but four of the stanzas of the *Caṇḍīśataka* picture some detail of the prolonged struggle between the goddess Caṇḍī, who is more generally known as Pārvatī, wife of Śiva, and the buffalo-shaped demon Mahiṣa. The struggle of course ended with the death of the demon at Caṇḍī's hands, or in this instance we might rather say at Caṇḍī's feet for it is worthy of remark that in more than 60 of the stanzas of this poem the killing of Mahiṣa is attributed directly to the power of the goddess's kick.[1] Of the four stanzas excepted, three (25, 45, 54) deal with the legend that portrays Kaṃsa's attempted slaying of Caṇḍī (Yoganidrā), and one (49) describes Śiva on his knees, begging Caṇḍī's pardon for the humiliation caused her by the burning up of Kāma.

The Legend of the Demon Mahiṣa

This legend of the demon Mahiṣa, the chief topic of the *Caṇḍīśataka*, can be traced to its source in the *Mahābhārata* and Purāṇas, but not until the Purāṇic period of the literature does

[1] See below, p. 251, and *Caṇḍīśataka*, stanza 4, note 4. Apropos of this glorification of Caṇḍ.'s foot or kick, I cannot refrain from hazarding the suggestion that perhaps the *Caṇḍīśataka* was written by Bāṇa to propitiate the anger of his wife by praising the foot with which she had spurned him. The reader will remember (see above, p. 22–23) how Mayūra, while eavesdropping, heard a lover's quarrel in progress between Bāṇa and his wife. Bāṇa was saying: 'O faithful one, pardon this one fault; I will not again anger thee.' But she spurned him with her foot, and Mayūra heard her anklet tinkling (the tinkling of Caṇḍī's anklet is mentioned in stanzas 6, 13, 43 and 44 of the *Caṇḍīśataka*). Then Bāṇa recited a propitiatory stanza in which he addressed his angry spouse as *subhrū*, 'fair-browed.' Thereupon Mayūra, unable to restrain his propensity for punning, interrupted the quarrel and said: 'Don't call her Subhrū (Subhrū was one of the six *kṛttikās*, the Pleiades, who were accounted the six mothers of Skanda; Caṇḍī was his seventh mother; cf. *Caṇḍīśataka*, stanza 28, note 2), but Caṇḍī,' which, punningly, means 'Don't call her fair-browed, but a vixen.' May not therefore the title *Caṇḍīśataka* have the underlying meaning of 'The Hundred Stanzas to the Vixen?' The matter is all legend, or mostly all; but speculation, even in legend, is not without interest.

Caṇḍī make her appearance as the opponent of the buffalo-shaped demon. In the *Mahābhārata*[1] we are told that on one occasion Indra appointed Skanda (Kārttikeya) to be commander-in-chief of the army of the gods, and sent him forth to do battle against the hosts of the demons. In the contest the gods at first swept everything before them, and were slaughtering their foes with unexpected success, when the champion of the demons, Mahiṣa, rushed forward to stem the tide. In his hand he carried a mass of rock as big as a mountain, and throwing it, he killed ten thousand of the celestial army. Then even Indra fled, and the chariot of Rudra fell into the hands of the raging demon. But just at this critical juncture, when the day seemed lost to the gods, Skanda, encased in golden armor, and riding in a golden car, came flying to the rescue, and hurling his *śakti*, severed Mahiṣa's head. And this head, we are told,[2] 'falling on the ground, barred the entrance to the country of the Northern Kurus, extending in length for sixteen *yojanas*, though at present the people of that country pass easily by that gate.'[3]

Again, in another book of the *Mahābhārata*,[4] it is related in similar fashion that Skanda was made general of the army of the gods, and in one battle slew the demons Tāraka, Mahiṣa, Tripāda and Hradodhara, and, according to Aufrecht, the *Vāmana Purāṇa*

[1] *Mahābhārata*, 3. 229–231.

[2] I quote from the English translation of the *Mahābhārata*, by P. C. Roy, vol. 3, p. 706, Calcutta, 1884.

[3] W. Crooke, *The Popular Religion and Folk-Lore of Northern India*, vol. 1, p. 45, 2d ed., Westminster, 1896, with evident reference to this passage, says: 'But besides these dragons which infest rivers and lakes, there are special water gods, many of which are the primitive water monster in a developed form. Such is Mahishāsura, who is the Mahishoba of Berār, and like the Bhainsāsura already mentioned, infests great rivers and demands propitiation. According to the early mythology this Mahisha, the buffalo demon, was killed by Kārttikeya at the Krauncha pass in the Himālaya, which was opened by the god to make a passage for the deities to visit the plains from Kailāsa.'

[4] See *Mahābhārata*, 9. 44–46, especially 9. 46. 74–75; and cf. *Mahābhārata*, 8. 5. 57 and 7. 166. 16. In a late book of the *Mahābhārata* (13. 14. 313), Śiva is addressed as *Mahiṣaghna*, 'Slayer of Mahiṣa.'

likewise credits the six-faced Skanda with the killing of the buffalo-shaped Mahiṣa.[1]

Literature subsequent to the *Mahābhārata,* however, notably the Puranic, is, with the exception of the passage in the *Vāmana* noted above, seemingly unanimous in ascribing the death of Mahiṣa not to the prowess of Skanda, but to that of Skanda's mother, Śiva's wife, who is variously denominated, although her most common appellatives are Devī, Pārvatī, Kālī, Caṇḍī, or Durgā.[2] Even in the *Mahābhārata,* Durgā is once[3] addressed as 'Slayer of the Demon Mahiṣa (*mahiṣāsuranāśini*),'[4] though the passage is supposed to be an interpolation.[5] Elsewhere in the Epic it is Skanda, as we have seen, who is described as Mahiṣa's conqueror. As there seems to be no way of surely settling the rival claims of Durgā and Skanda to the honor of having killed the demon in question, we must either suppose that Durgā has usurped the fame originally belonging to her son, or else that Mahiṣa, after being once killed by Skanda, was obligingly born again in a second incarnation, so that the goddess might gain glory by bringing about his death a second time.[6]

The best account of Caṇḍī's struggle with Mahiṣa is given in the *Devīmāhātmya* section of the *Mārkaṇḍeya Purāṇa.* A syn-

[1] Th. Aufrecht (*Catalogus Codicum Sanscriticorum Bibliothecae Bodleianae,* p. 46, b, line 29, Oxford, 1864) says that the birth of Kārttikeya and the death of Mahiṣa are described in chapters 57–70 of the *Vāmana Purāṇa.*

[2] For Caṇḍī's relationship to Skanda (Kārttikeya), see *Caṇḍīśataka,* stanza 28, note 2.

[3] Once, so far as I have discovered; there may be other references that I have failed to unearth, but no other instances are given in Sörensen's *Index to the Names in the Mahābhārata.* The vocative *mahiṣāsṛkpriye,* though addressed to Durgā in *Mahābhārata,* 6.23.8, I take to mean 'O thou fond of buffalo's blood.' It is not cited by Sörensen as a proper name.

[4] See *Mahābhārata,* 4.6.15.

[5] See B. C. Mazumdar, *Durgā: Her Origin and History,* in *JRAS,* 1906, p. 355–362.

[6] In the *Skanda Purāṇa* it is related that the demons Caṇḍa and Muṇḍa, who had been slain by Caṇḍī, were born again and subsequently slain a second time by Śiva; cf. Vans Kennedy, *Ancient and Hindu Mythology,* p. 339–340, and footnote.

opsis of this account is as follows.[1] Once, during a conflict between the gods and demons, Indra and the gods were vanquished and driven from heaven by the buffalo-demon Mahiṣa. Appeal for help was made to Viṣṇu and Śiva. As these two divinities listened to the tale of the defeat of their fellow-immortals, a great energy, full of intense anger, issued from their faces. This energy, amalgamating with the energies that proceeded from the bodies of the rest of the gods, became incarnate as the goddess Caṇḍī ('Angry One'). She was hailed by the gods as their champion against Mahiṣa, and weapons and gifts were showered upon her. Śiva gave her his trident; Kṛṣṇa (Viṣṇu), his discus; Agni, a spear; the Maruts, a bow and arrows; Indra, the thunderbolt; Yama, a staff; Varuṇa, a noose; Kāla, a sword; Himavat, her father, a lion to ride on; and Viśvakarman, an ax and many jewels, including armlets and anklets. Caṇḍī, thus equipped, uttered a loud shout, and rushed forth to give battle to the army of the demons. Her thousand arms were kept busy hurling weapons, and immense numbers of the demons were slain. At length came the duel with Mahiṣa himself. The struggle was prolonged. In the form of a buffalo (*mahiṣa*), the demon bit, kicked and gored to death hundreds of the celestials immediately surrounding Caṇḍī, or lashed them with his tail, bellowing loudly meanwhile. Then, as he caught sight of the lion of the goddess, he pawed the ground, and tossed huge mountains. When he had approached within range of the goddess, and she had succeeded in entangling him with her noose, he on the instant turned himself into a lion, and the fight began anew. After a further exchange of blows, and as Caṇḍī was severing his head from his body, he became a man, then an elephant, and finally was metamorphosed into his original shape—that of a buffalo—and began to toss hills and mountains at Caṇḍī with his horns. The goddess, pausing only long enough to drink some intoxicating liquor,

[1] See the translation of the *Mārkaṇḍeya Purāṇa* by F. Eden Pargiter, in the Bibliotheca Indica Series of the Asiatic Society of Bengal, chapters 82–84. Cf. also Ludovicus Poley, *Devimahatmyam* (Sanskrit text and Latin translation), Berlin, 1831.

sprang at Mahiṣa, her eye red with anger, and struck him with her foot. Then, as he lay stunned upon the ground, she pierced him with her trident and cut off his head.[1]

In this account of the duel as given in the *Mārkaṇḍeya*, emphasis seems to be laid on the efficacy of Caṇḍī's kick as the final *coup de grâce* that ended the struggle. The same emphasis appears in the *Caṇḍīśataka*. As already pointed out, this little poem consists merely of a series of stanzas of which nearly every one contains a reference to, or pictures some incident in this battle between Caṇḍī and Mahiṣa, the dominant thought that gives unity to the whole being the glorification of the foot of Caṇḍī, and it is the kick of the goddess, rather than the goddess herself, that is praised in a majority of the stanzas as the conqueror of Mahiṣa.

Prominence is also given to the foot of Caṇḍī as Mahiṣa's executioner in the following prayer addressed to Durgā (Caṇḍī) by a character in one of the anecdotes of the *Kathāsaritsāgara*:—

namas tubhyam mahādevi pādau te yāvakāṅkitāu
mṛditāsuralagnāsṛapaṅkāv iva namāmy aham
. . . . . .
paritrātās tvayā lokā mahiṣāsuraśūdani[2]

Homage to thee, O Mahādevī (Caṇḍī); I worship thy feet that are stained with lac-dye,
As if with the clinging, clotted blood [lit. mud of the blood] of the demon that was crushed [by them] . . .
The worlds were protected by thee, O Slayer of the Demon Mahiṣa.

[1] For a picture of this combat, see E. B. Havell, *Indian Sculpture and Painting*, plate 20, p. 61, London, 1908. Here is represented a stone relief, found at Singasari (Java), and now in the Ethnographic Museum at Leyden. It belongs to the period of Brahmanical ascendancy in Java, 950–1500 A.D. The goddess is portrayed standing over the prostrate carcass of a buffalo, under which form Mahiṣa had concealed himself, and having seized the real dwarf-like person of the demon, who had issued from the buffalo, is preparing to deal him his death-blow. A somewhat similar picture is found in Moor's *Hindu Pantheon*, plate 19. According to an account given in *EI*, vol. 9, p. 160–161, the cult statue in one of the temples at Dantewārā (near Jagdalpur) shows the goddess, with eight arms, in the act of slaying the buffalo-demon.

[2] See Hermann Brockhaus, *Kathā Sarit Sāgara*, 7. 37. 44–46, Leipzig, 1862; cf. C. H. Tawney, *Kathā Sarit Sāgara* (Engl. tr.), vol. 1, p. 337, Calcutta, 1880.

Again, in two other passages of the *Kathāsaritsāgara*, the achievement of the goddess is mentioned; in one of these allusions Durgā (Caṇḍī) is addressed in the following words:—

jaya mahiṣāsuramārini
. . . . . .
jaya jagadarcitacaraṇe[1]

Hail thou Slayer of the Demon Mahiṣa; . . .
Hail thou whose foot is worshiped by the universe.

In the other passage it is said of a devotee of Durgā (Caṇḍī):—

praviśyā 'yatanaṃ tasyāḥ praṇamya ca vibhāvya ca
. . . . . .
pādapadmatalākṣiptamahiṣāsuramardinīm[2]

Having entered her temple, and having worshiped, and having meditated on her . . .
As the Crusher of the Demon Mahiṣa who was spurned by her lotus foot.

Compare also, in this connection, Bāṇa's *Kādambarī*, where a certain *caṇḍāla* maiden is said to be

aciramṛditamahiṣāsurarudhiraraktacaraṇām iva kātyāyanīm[3]

like Kātyāyanī (Caṇḍī), whose foot was reddened by the blood of the demon Mahiṣa who had recently been crushed [by it],

and see the stanza in Padmagupta's *Navasāhasāṅkacarita* which reads:—

mahāmahiṣaniṣpeṣakeliḥ pāram agād dvayoḥ
rājñas tasyā 'ticaṇḍasya caṇḍikācaraṇasya ca[4]

The sport of clashing [in fight] with a mighty buffalo (*mahiṣa*) reached its culmination [in the case] of [these] two—
That very angry king and the foot of Caṇḍikā.

In two inscriptions we find the same emphasis laid on the foot, or kick, of Caṇḍī. One is an undated copper-plate inscription found in the district of Gorākhpur, and now the property of

[1] See Brockhaus, 12. 78. 90–91; Tawney, vol. 2, p. 255.
[2] See Brockhaus, 12. 80. 27–28; Tawney, vol. 2. p. 263.
[3] See Peterson, *Kādambarī*, p. 11, 2d ed., Bombay, 1889; cf. also C. M. Ridding, *Kādambarī* (Engl. tr.), p. 9, London, 1896.
[4] See the edition of the *Navasāhasāṅkacarita* by V. S. Islāmpurkar, part 1, chapter 2, stanza 25 (p. 24), Bombay, 1895.

the Asiatic Society of Bengal. The inscription is in Sanskrit, and is metrical, consisting of 23 stanzas. Its purport is the grant by Madoli, minister of a certain prince Jayāditya, of the village of Dummuddumāka to Durgā (Caṇḍī), the intent of the donor presumably being that the income derived from the village should be applied to the support of that goddess's worship. The invocation, consisting of four stanzas, is addressed to several deities, and the fourth of these stanzas, the one which invokes Pārvatī, runs as follows:—

namo 'stu nirjitāśeṣamahiṣāsuraghātine
pārvatīpādapadmāya jagadānanadāyine[1]

Salutation to the lotus foot of Pārvatī (Caṇḍī), which gives joy to the world,
And which destroyed the demon Mahiṣa by whom all had been overcome.

The other inscription, in Sanskrit, and metrical, but undated, was discovered in 1785 A.D., cut in the rock near the entrance to a cave of the Nāgārjunī Hill in the Gayā District of the Bengal Presidency. It records the installation in the cave, by the Maukhari chieftain Anantavarman, of an image of Caṇḍī under the name of Kātyāyanī, and the grant of a village to the same goddess. The opening stanza, in the *śārdūlavikrīḍita* meter, is as follows:—

unnidrasya saroruhasya sakalām ākṣipya śobhām rucā
sāvajñaṃ mahiṣāsurasya śirasi nyastaḥ kvaṇannūpuraḥ
devyā vaḥ sthirabhaktivādasadṛśīṃ yuñjan phalenā 'rthitāṃ
diśyād acchanakhāṅśujālajaṭilaḥ pādaḥ padaṃ sampadāṃ[2]

The foot of Devī (Caṇḍī), [which] excels in splendor the entire beauty of a full-blown lotus,
Was, with its tinkling anklet, disdainfully placed on the head of the demon Mahiṣa;
And it endows with a [suitable] reward [that] state of supplication which is such as bespeaks firm devotion.
May [this] foot of Devī (Caṇḍī), fringed with the rays of [its] pure nails, point out to you the path to prosperity!

[1] Edited, with text and translation, by H. T. Colebrooke, *Miscellaneous Essays*, 2. 220, 222, 225, London, 1873; edited later by Prof. Kielhorn, *IA*, vol. 21 (1892), p. 169. Kielhorn believes the inscription may be dated as belonging to the beginning of the tenth century A.D.

[2] Text, translation and comment in *CII*, vol. 3 (*Gupta Inscriptions*), p. 226–227.

But to return to the legend. According to Aufrecht, the origin of Kātyāyanī (Caṇḍī), and her killing of Mahiṣa, are also related in the *Vāmana Purāṇa*,[1] chapters 19–21.[1] As I have no text or translation of the *Vāmana* accessible, I shall have to give the substance of the account as taken therefrom by Kennedy, and included by him in his *Hindu Mythology*.[2] It differs somewhat from the account given in the *Mārkaṇḍeya*, and runs as follows. Mahiṣāsura defeated the gods in battle, and they thereupon hastened to Viṣṇu to implore aid. As they were all gathered together, there issued from their eyes and faces a mountain of effulgence, and from it Kātyāyanī (Caṇḍī) became manifest, blazing like a thousand suns, and having three eyes, hair black as night, and eighteen arms. The gods presented to her their several weapons, and thus equipped, she proceeded to the Vindhya Mountain. There she was seen by two demons, Caṇḍa and Muṇḍa, who reported to their master, Mahiṣa, the existence of a lovely maiden dwelling alone on the Vindhya. Mahiṣa sent forthwith, proposing marriage, but the wily goddess replied that the custom of her family required that its daughters should marry only those who were able to conquer them in battle. Mahiṣa accepted the challenge and marshaled his forces. The battle raged long and fiercely, and Caṇḍī had to contend against the great difficulty that Mahiṣa had been rendered invulnerable by a boon of Śiva. Finally, however, she sprang upon the demon's back, and with her tender feet so smote his head that he fell senseless to the ground. She then cut off his head with her sword.[3]

For still another account of the slaying of Mahiṣa, the reader is referred to the *Vārāha Purāṇa*, where, according to Aufrecht's

[1] Aufrecht, *Cat. Cod. Bibliothecae Bodleianae*, p. 46, b, lines 10–12. As was noted above (p. 249), the *Vāmana*, in a later chapter, ascribes the death of Mahiṣa to the prowess of Skanda.

[2] V. Kennedy, *Ancient and Hindu Mythology*, p. 335–337.

[3] In the *Mārkaṇḍeya Purāṇa* (chapters 85–92), there is a legend similar to this, but the demon who sues for Caṇḍī's hand is there said to be Śumbha, not Mahiṣa, and the mountain is Himālaya, not Vindhya: Caṇḍa and Muṇḍa play the same part in both accounts.

synopsis[1]—I have no text from which to quote—the story is told in chapters 92–94. We should also note the stanza in Kṛṣṇamiśra's *Prabodhacandrodaya,* where it is said:—

krodhaṃ . . . kātyāyanī 'va mahiṣaṃ vinipātayāmi[2]

I will destroy Anger, as Kātyāyanī (Caṇḍī) [destroyed] Mahiṣa.

See likewise the major St. Petersburg Sanskrit lexicon, where the following *cognomina ex virtute* are listed as appellatives of Caṇḍī in recognition of her victory over the great demon: *mahiṣaghnī,*[3] *mahiṣamathanī,*[4] *mahiṣamardinī,*[5] *mahiṣāsuraghātinī,*[6] *mahiṣāsurārdinī,*[7] *mahiṣāsurasūdanī*[8]; mention is also made there of the *mahiṣamardinītantra, -mantra, -stotra.*[9]

As regards other references to Mahiṣa in Sanskrit literature, the *Bhāgavata Purāṇa* states that he was one of the demons who fought with the gods for the possession of the nectar produced at the churning of the ocean, and that on that occasion his opponent was Vibhāvasu (Agni, Soma, or Kṛṣṇa—the epithet is applied to all three), while Bhadrakālī (Caṇḍī) fought with Śumbha and Niśumbha.[10] The *Bhāgavata* also gives Mahiṣa's

[1] Aufrecht, *op. cit.,* p. 59, a, line 12.

[2] See the ed. by H. Sastri, Calcutta (undated), act 4, stanza 45, p. 106.

[3] In *Durgotsavapaddhati* and *Devīpurāṇa,* which are cited in the *Śabdakalpadruma* (vol. 3, p. 678, a), a modern encyclopedic work by Rādhākāntadeva.

[4] See an inscription recorded in *EI,* vol. 4 (1896–1897), p. 317–318.

[5] See Hemacandra's *Abhidhānacintāmaṇi,* 205 (ed. by Sivadatta and Parab, in the *Abhidhāna-Sangraha,* no. 6, Bombay, 1896); see also Aufrecht, *op. cit.,* p. 94, b, line 44. At Rāmtek, in the Central Provinces, there is a temple dedicated to an eight-armed Mahiṣāsuramārdinī; cf. *IA,* vol. 37 (1908), p. 203.

[6] See *Harivaṃśa,* 9428, or 2. 107. 11.

[7] See *Harivaṃśa,* 10274; but the text which I am using—ed. by Nārāyaṇātmaja Vināyakarāya, Bombay, 1891—reads here (2. 120. 43): *bandhanamokṣakāriṇi.*

[8] See *Kathāsaritsāgara,* 7. 37. 46; cf. above, p. 251.

[9] Aufrecht, *op. cit.,* p. 104, a, line 14 (*tantra*); p. 93, b, line 2 (*mantra*); p. 94, a, line 32 (*stotra*).

[10] See *Bhāgavata Purāṇa,* 8. 10. 31–32; ed. by Tukārāma Jāvajī, Bombay (?), 1898.

genealogy, making him the son of Anuhrāda, grandson of Hiraṇyakaśipu, and greatgrandson of Kaśyapa and Diti. He was first cousin to Rāhu, and had a brother named Bāṣkala.[1] In the *Sāura Purāṇa*[2] there is described a combat between Caṇḍī and Raktāsura,[3] a son of Mahiṣa, but I have found no further reference to a family of the demon. In the *Vāmana Purāṇa* he is said to be the son of Rambha,[4] and according to popular belief in India to-day, he was the son of Jambha.[5]

The reason why Mahiṣa is presented to us in the form of a buffalo is given by Crooke in his *Popular Religion and Folk-Lore of Northern India*. I quote from this work as follows[6]: 'According to the legend as told in the *Mārkaṇḍeya Purāṇa*,[7] Diti, having lost all her sons, the Asuras, in the fight with the gods, turned herself into a buffalo in order to annihilate them. She underwent such terrible austerities to propitiate Brahmā, that the whole world was shaken and the saint Supārśva was disturbed at his devotions. He cursed Diti that her son should be in the shape of a buffalo, but Brahmā so far mitigated the curse that only his head was to be that of a buffalo. This was Mahiṣāsura . . . who is supposed to be the origin of the godling Mahaśoba, worshiped in Western India in the form of a rude stone covered with red lead.'

In modern times Mahiṣa still 'lives in fame,' for Māisur, or

[1] See *Bhāgavata Purāṇa*, 6. 18. 10–16.

[2] Wilhelm Jahn, *Das Sāurapurāṇam, ein Kompendium spätindischer Kulturgeschichte und des Śivaismus*, chap. 49, Strassburg, 1908.

[3] This is doubtless the same as the demon Raktabīja, whose death at the hands of Caṇḍī is described (*Mārkaṇḍeya Purāṇa*, chapter 88) as an incident in the battle between Caṇḍī and the demons Śumbha and Niśumbha. The death of Raktabīja is celebrated to-day in the Shyāmā Pūjā in honor of Kālī (Caṇḍī), India's most terrible and gruesome festival; cf. W. J. Wilkins, *Modern Hinduism*, p. 231–232, London, 1887.

[4] In chapter 18 of the *Vāmana*, according to the synopsis given by Aufrecht, *op. cit.*, p. 46, b, lines 10–11, cf. *Śabdakalpadruma*, vol. 3, p. 679, a.

[5] See the English translation of the *Mahābhārata*, by P. C. Roy, vol. 4, p. 15, footnote.

[6] Crooke, vol. 2, p. 237.

[7] I have been unable to locate the passage in the *Mārkaṇḍeya*.

Mysore, is certainly derived from Mahiṣāsura,[1] and the great festival of the Durgā-Pūjā is annually celebrated in Bengal during the month *āśvina* (Sept.–Oct.), to commemorate the demon's death at the hands of Durgā or Caṇḍī. At this festival the goddess is represented, both in painting and image, with her many arms brandishing various weapons, in the act of slaying the buffalo-demon; and the festival is regarded as such an important event, that the government offices are closed and business is suspended so long as the holiday is in progress.[2] It is also recorded that at Sapta Śṛṅg, in the Chandor range of hills, a spot is pointed out where Mahiṣa, in the course of his struggle with Caṇḍī, flew directly through a rock.[3] And it may be noted, too, that the Caṇḍī-Mahiṣa legend is probably responsible for the fact that even to-day buffalos are sacrificed to the goddess Durgā (Caṇḍī).[4]

Mythological Allusions

Apart from references to the legend of Mahiṣa, mythological allusions are very common throughout the *Caṇḍīśataka*. They are connected not only with Caṇḍī's life and acts, but also with many of the oft-told tales that form the basis of the Vedic, Epic, and Puranic mythology. To name only a few, there might be mentioned the allusions to the slaying of Hiraṇyakaśipu by Viṣṇu, to the descent of the Ganges from heaven, to the growth of the Vindhya mountain, the destruction of Tripura by Śiva, Viṣṇu's plunge into the waters of primeval chaos, Skanda and his foster-mothers, the thousand eyes of Indra, and so on. The more obscure allusions will be explained in the notes to the various stanzas.

[1] Crooke, vol. 2, p. 237; cf. Lewis Rice, *Mysore and Coorg from the Inscriptions*, p. 14, note 1, London, 1909, where the derivation of Mysore is given as from *Maisūru*, meaning 'Buffalo-town.'

[2] B. C. Mazumdar, *Durgā: Her Origin and History*, in *JRAS*, 1906, p. 355; W. J. Wilkins, *Modern Hinduism*, p. 227–231; Monier-Williams, *Hinduism*, p. 183, London, 1877.

[3] Cf. *IA*, vol. 2 (1873), p. 163.

[4] Crooke, *op. cit.*, vol. 2, p. 237; cf Colebrooke, *Essays*, vol. 1, p. 101, note 1.

Epithets of Caṇḍī

Although Bāṇa's poem is entitled *Caṇḍīśataka,* the name Caṇḍī, or Caṇḍikā, occurs in but five of the stanzas, and only 28 different appellatives in all are used in referring to the goddess, who is mentioned by some title in every stanza. These 28 epithets or titles are as follows.

Epithets belonging to Caṇḍī as the daughter of Himālaya. These include *Pārvatī,* 'Daughter of the Mountain' (a patronymic derived from *parvata,* 'mountain'; it is found in stanzas 10, 13, 16, 18, 20, 34, 37, 47, 56, 60, 65, 72, 73, 74, 77, 80, 90, 97, 100, 101, and in stanza 23 as V.L.—21 stanzas in all); *Hāimavatī,* 'Daughter of Himavat' (stanzas 19, 33, 38, 59); *Kanyā 'dreḥ* (35, 84); *Sutā 'dreḥ* (68); *Śailaputrī* (82); *Adrijā* (28), all of which mean 'Daughter of the Mountain'; and *Umā* (stanzas 17, 24, 27, 31, 36, 39, 57, 58, 62, 63, 85, 91—12 times in all), which is etymologically explained as from *u mā,* 'O don't!' (cf. *Caṇḍīśataka,* stanza 17, note 4).

Epithets belonging to Caṇḍī as the wife of Śiva. These include *Śivā* (stanzas 2, 6, 23, 30, 32, 88, and stanzas 7, 11 and 39 as V.L.); *Bhavānī* (21, 66, 79, 81, 94, and 30 as V.L.); *Rudrāṇī* (70, 78, 92, 98); *Śarvāṇī* (64, 83, 95); they signify the female counterparts of Śiva, Bhava, Rudra and Śarva, respectively. To these should be added *Smararipumahiṣī* (69), 'Consort of (Śiva), Foe of Smara (Kāma),' and *Mātṛ* (5, 67), 'Mother (of Kārttikeya).'

Epithets belonging to Caṇḍī in her horrific aspects. These include *Kālī* (11, 26, 41, 61) and *Kālikā* (51 as V.L.), which mean 'Black One'; *Bhadrakālī* (22, 76, 89), meaning 'Honored Black One'; *Kālarātrī* (53), 'Night of Fate'; *Durgā* (8), 'Inaccessible One'; *Caṇḍī* (9, 71) and *Caṇḍikā* (46, 49, 102), meaning 'Angry One'; *Lohitā* (41), 'Red One'—the redness being due to anger; and *Kātyāyanī* (14, 25, 43), referring, perhaps, to her fiery aspect.

Epithets belonging to Caṇḍī in her benign aspects. These include *Devī* (1, 4, 7, 10, 15, 40, 42, 44, 50, 52, 97, and 8 as V.L.),

signifying 'Goddess'; *Ambikā* (12, 48, 51, 75, 86, 93, 96, 99), meaning 'Mother' or 'Good Woman'; *Saptalokījananī* (54), 'Mother of the Seven *Lokas*'; *Āryā* (3, 55), 'Noble One'; *Kṣamā* (45), 'Patience,' or 'Earth,' or 'Able One,' or 'Mighty One'; and *Gāurī* (29, 41, 87), 'White One.'

Epithets of Mahiṣa

Mahiṣa is mentioned by name or epithet in all of the stanzas, except five, viz., 25, 45, 49, 54, 71. He is regarded by the poet as having but three aspects—that of the buffalo, that of a descendant of Diti and Danu, and that of a foe of the gods. His epithets may therefore be conveniently grouped under these three headings, although it should be noted that the epithets belonging to each group are often intermingled with those belonging to the other groups.

Epithets belonging to Mahiṣa by virtue of his buffalo form. These include *Mahiṣa* (stanzas 2, 3, 4, 8, 9, 15, 16, 19, 22, 24, 29, 30, 31, 39, 41, 42, 44, 48, 50, 51, 55, 58, 63, 66, 67, 68, 88, 92, 93, 96), meaning 'Buffalo'; *Lulāya* (102), signifying 'Wallower'; *Paśupati* (37), 'Lord of Cattle'; *Mahiṣāsura* (72), 'Buffalo-demon'; *Mahiṣasuraripu* (5, 17, 77, and 6 as V.L.), 'Buffalo[-shaped] Foe of the Gods.'

Epithets belonging to Mahiṣa by virtue of his being a descendant of Diti and Danu. These include *Ditija* (21), *Dititanaya* (60), and *Dāitya* (35), which all signify 'Offspring of Diti'; *Dāityādhīśa* (7), *Dāityapati* (56), *Dāityanātha* (84), and *Dāityendra* (80), all meaning 'Lord of the Dāityas'; *Dāityasenādhināthа* (83), 'Overlord of the Army of the Dāityas'; *Dāityaḥ janamahiṣaḥ iva* (79), 'Dāitya like an Ordinary Buffalo'; *Dāityaḥ mahiṣavapuḥ* (38), 'Dāitya with the Body of a Buffalo'; *Dāityaḥ mahiṣitavapuḥ* (52, 67, 74), 'Dāitya whose Body had been changed into that of a Buffalo'; *Dāityaḥ chalamahiṣatanuḥ* (86), 'Dāitya in the Guise of the Body of a Buffalo'; *Dāityaḥ gīrvāṇaśatruḥ* (87), 'Dāitya, Foe of the Gods';

Mahādāityaḥ tridaśaripuḥ (43), 'The Great Dāitya, Foe of the Gods'; *Danuja* (24, 27), and *Dānava* (62, 70), 'Offspring of Danu'; *Dānavaḥ mahiṣatanubhṛt* (82), 'Offspring of Danu, bearing the Body of a Buffalo'; *Asura* (57, 85, 91), 'Demon'; and *Asurapati* (47), 'Lord of the Demons.'

Epithets belonging to Mahiṣa by virtue of his being a foe of the gods. These include *Devāri* (76, 93), *Devadviṣ* (40), *Surāri* (13, 94, 97, 99), *Suraripu* (20, 90, 97, 100), *Gīrvāṇāri* (28), *Amararipu* (24, 98), *Marudasuhṛt* (1), and *Divāukoripu* (23), which all mean 'Foe of the Gods'; *Tridaśaripupati* (59), and *Vibudharipupati* (78), both meaning 'Lord of the Foes of the Gods'; *Tridaśapatiripu* (6), 'Foe of the Lord of the Gods'; *Duṣṭadevārināṭha* (81), 'Lord of the Wicked Foes of the Gods'; *Devāriḥ mahiṣacchadmā* (69), 'Foe of the Gods, disguised as a Buffalo'; *Devāriḥ kāitavāviṣkṛtamahiṣavapuḥ* (75), 'Foe of the Gods, who had assumed as Disguise the Body of a Buffalo'; *Surāriḥ miṣamahiṣatanuḥ* (95), 'Foe of the Gods, disguised under the Body of a Buffalo'; *Surāriḥ mahiṣitavapuḥ* (101), 'Foe of the Gods, whose Body had been changed into that of a Buffalo'; *Gīrvāṇaśatruḥ mahiṣatanubhṛt* (73), 'Foe of the Gods, bearing the Body of a Buffalo'; *Mahiṣākāraḥ suradveṣī* (32), 'Foe of the Gods in the Form of a Buffalo'; *Dyudhāmnām vidviṭ mahiṣitavapuḥ* (18), 'Foe of the Gods, whose Body had been changed into that of a Buffalo'; *Chalamahiṣatanuḥ nākalokadviṭ* (10), 'Foe of the Heavenly World, disguised under the Body of a Buffalo'; *Triviṣṭaparipu* (55), 'Foe of Indra's Heaven'; *Gotrasya śatruḥ* (24), 'Foe of the Family (of the Gods)'; *Ari* (11, 12, 15, 21, 29, 37, 46, 60, 94), *Ripu* (30, 33, 34, 38, 65, 88, 89), *Śatru* (11, 26, 58, 61, 64, 90), *Dviṣ* (12), *Dviṣat* (14), *Arāti* (31), and *Dveṣin* (67), all meaning 'Foe'; *Dviṭ mahiṣavapuḥ* (36), 'Foe who had the Body of a Buffalo'; and *Kāitavāviṣkṛta-mahiṣatanuḥ vidviṣan* (35), 'Foe who had assumed as Disguise the Body of a Buffalo.'

Style and Rhetorical Devices[1]

The style of the *Caṇḍīśataka* appears to be the *Gāuḍī*, like that of the *Sūryaśataka*, for it abounds in compounds, has strength and grace, and has a fair number of instances of *anuprāsa*, 'alliteration.' As regards rhetorical figures and devices, the poem presents examples of such as are typical of every *kāvya* composition. For instance, the *āśis*, as was noted above,[2] occurs in almost every stanza. The *śleṣa*, or 'pun,' is also of frequent occurrence, and occasionally the paronomasia is carried to such an extent that nearly a whole stanza may be rendered throughout in two ways (see stanzas 13, 21, 27, 30, 34, 41, 55, 69, 77, and especially stanzas 8, 46, 62, 65, 68, 70, 88). Frequent use is also made of *yamaka*, or 'assonance,' the placing in juxtaposition of words or syllables having similar sounds (cf. stanzas 36 and 52); and the kindred device, *anuprāsa*, or 'alliteration,' is not uncommon (cf. stanzas 38 and 70). Worthy of remark, too, are the examples of *citra* ('picture'), and *veṇikā* ('braid'), types of *varṇānuprāsa*, or 'syllable alliteration' (cf. the notes to stanzas 40 and 66), of *virodha*, or 'apparent contradiction' (stanza 62), and of *utprekṣā*,[3] or 'poetic fancy' (stanzas 1, 22, 40). Noticeable is the absence of the elaborate similes that appear here and there in the text of the *Sūryaśataka*.

Grammatica Notabiliora

Among the more or less unusual grammatical constructions occurring in the *Caṇḍīśataka*, I would call attention to the following: the imperative in *-tāt* (discussed above, p. 96); the imperative *jahihi*, with short penult for metrical reasons (stanza 34; cf. *Sūryaśataka*, 59); the accusative *devān* (stanza 38), used as a sort of object of the compound *jayokte*, 'in the address of Jayā

[1] For explanation of the various rhetorical devices that are mentioned in this paragraph, see above, p. 89–95, where the style of the *Sūryaśataka* has been discussed in detail.

[2] See above, p. 245.

[3] Attention has been called to most of these rhetorical devices of the *Caṇḍīśataka* in the notes to the stanzas in which they occur.

to the gods'; the genitive of the agent with *gamya* (stanza 42; cf. *Sūryaśataka*, 23)—*gamyaṃ agner*, 'assailable by Agni'; the imperative with *na* (stanza 57)—*na avata*, 'do not protect'; the phrase *sthātuṃ gatabhayam* (stanza 86), 'unafraid to stand,' with the infinitive depending on the compound; the adverbial gerund *dhyāyaṃ dhyāyaṃ* (stanza 97); the absence of a demonstrative correlative to the *ye* in stanza 9; the use of the particle *purā* (stanza 33) to give to a present tense the force of a future. For further discussion of these constructions, see the notes to the stanzas in which they occur.

Meter

All the stanzas of the *Caṇḍīśataka*, except six, are composed in the *sragdharā* meter, which, as will be remembered, is likewise the meter of the *Sūryaśataka*. The six exceptions—stanzas 25, 32, 49, 55, 56 and 72—are written in *śārdūlavikrīḍita*.

SANSKRIT WORKS THAT QUOTE THE CAṆḌĪŚATAKA

The *Caṇḍīśataka* seems not to be widely cited either in the anthologies, the *alaṃkāras*, or in other Sanskrit works. The *Paddhati* of Śārṅgadhara quotes but one stanza (no. 66), and none of the verses appear to have found their way into Vallabhadeva's *Subhāṣitāvali*. King Bhoja's rhetorical work, the *Sarasvatīkaṇṭhābharaṇa*, cites stanzas 40 and 66 as illustrations of the rhetorical devices *citra* and *veṇikā* (see below, in the notes to *Caṇḍīśataka*, stanzas 40 and 66), and also stanza 49, but I have not discovered any other citations in the *alaṃkāra* literature[1]. In Mahendra's commentary on Hemacandra's lexicographical work, the *Anekārthasaṃgraha*, the use, in stanza 1, of *aṅghri* (or, *aṃhri*) for *pāda*, 'foot,' is considered worthy of note.[2] Stanza 66

[1] The editors of the Kāvyamālā edition of the *Caṇḍīśataka* state (p. 1, note 2) that this work of Bāṇa is cited in the *Kāvyānuśāsana* of Vāgbhaṭa, and in Arjunavarmadeva's commentary on the *Amaruśataka*.

[2] See p. 59 of Zachariae's edition (cf. above, p. 100).

appears to have been a favorite, for besides being quoted in the *Paddhati* and in the *Sarasvatīkaṇṭhābharaṇa*, it is found in the *Harihārāvali* of Hari Kavi, in the *Saduktikarṇāmṛta* of Śrīdhara Dāsa, and in the *Subhāṣitaratnabhāṇḍāgāra*, Parab's modern anthology. References to these citations will be found in the notes to stanza 66.

MANUSCRIPTS AND COMMENTARIES

Aufrecht, in the three volumes of his *Catalogus Catalogorum* (vol. 1, p. 177; vol. 2, p. 36; vol. 3, p. 38), lists six references to catalogues recording the existence of manuscripts of the *Caṇḍīśataka*. Possibly there are to be added to this list the manuscripts used by the editors of the Kāvyamālā edition of this work of Bāṇa's, and the manuscript acquired and read by Bühler (cf. *IA*, vol. 1, p. 111), but it is more reasonable to suppose that these are included among those to which Aufrecht refers. In a manuscript of the Whish collection (cf. Aufrecht, vol. 3, p. 38), the *Caṇḍīśataka* is called the *Caṇḍikāsaptati*, apparently because it there contains only about the first seventy stanzas.

Of commentaries on the *Caṇḍīśataka* there appear to have been discovered two, or possibly three. One of these is by Dhaneśvara, son of Someśvara of Daśakurajñāti (cf. Aufrecht, vol. 1, p. 177; S. R. Bhandarkar, *Report of a Second Tour in Search of Skt. MSS made in Rajputana and Central India in 1904–5 and 1905–6*, p. 52, Bombay, 1907), and was used by the editors of the Kāvyamālā edition, as noted by them on p. 1, note 2. A second, anonymous commentary, which was also used by the editors of the Kāvyamālā edition, is possibly the same as that recorded by Kielhorn in his *Report on the Search for Skt. MSS in the Bombay Presidency, during the year 1880–1881*, p. 84, no. 31, Bombay, 1881. A third, of Jain authorship, and comprising marginal glosses for verses 1–84 (cf. Bühler in *IA*, vol. 1, p. 111; J. Eggeling, *Catalogue of the Skt. MSS in the Library of the India Office*, part IV, no. 2625, or 2538a), is perhaps identical with the foregoing anonymous *ṭīkā*.

EDITIONS AND TRANSLATIONS

The only edition I have been able to find recorded is that printed in Kāvyamālā, IV (1887), p. 1–37, edited by Durgāprasāda and Paraba, with an abridged commentary extracted from the *ṭīkā* of Dhaneśvara and the anonymous commentary mentioned in the preceding paragraph. I have not discovered the existence of any translation from the original Sanskrit.

COMPARISON OF THE SŪRYAŚATAKA WITH THE CAṆḌĪŚATAKA

The *Sūryaśataka* and *Caṇḍīśataka*, though by different authors, exhibit in some regards noteworthy similarity. Both are *śatakas*, the *Sūryaśataka* containing 101 stanzas, and the *Caṇḍīśataka*, 102. The meter in both is the *sragdharā*, except that six stanzas of the *Caṇḍīśataka* are composed in *śārdūlavikrīḍita*. In both poems the stanzas, except eight in the *Caṇḍīśataka* that contain a *jayati*, or *jayanti*, are in the *āśis*, or 'benedictive,' form. In both the *āśis* is expressed by a precative or imperative, and the imperative in *-tāt* is a feature in both, occurring 21 times in the *Sūryaśataka* and 17 times in the *Caṇḍīśataka*.

As regards subject-matter, both poems deal with well-worn themes—the praise of the deities Sūrya and Caṇḍī respectively—and both authors, Mayūra and Bāṇa, have embellished their productions with numerous allusions drawn from the vast and seemingly inexhaustible storehouse of Vedic, Epic and Puranic mythology.

In the matter of style, both poems are in the *Gāuḍī rīti*, and both exhibit the usual *kāvya* elements, such as *śleṣa*, *yamaka*, etc.; but the rhetorical devices are on the whole more marked and more numerous in the *Sūryaśataka* than in the *Caṇḍīśataka*. Especially noticeable in this regard is the absence in the *Caṇḍīśataka* of the rather elaborate similes that occur here and there in the stanzas of the *Sūryaśataka*. The use of descriptive epithets to

indicate the chief characters is a marked characteristic of both compositions.

Among the points of difference may be mentioned the fact that about half of the stanzas of the *Caṇḍīśataka* contain a speaking character, although there is no dialogue, whereas nearly all the stanzas of the *Sūryaśataka* are descriptive in style. Again, the *Sūryaśataka* contains subdivisions of the subject-matter, devoting some stanzas to the praise of Sūrya's rays, others to that of his chariot, horses, etc.; but the *Caṇḍīśataka* has no such subdivisions and adheres closely to its set theme, the praise of Caṇḍī and of her victorious left foot. And it may be noted that the lack of variety thus engendered sometimes approaches monotony in this poem of Bāṇa's. On the whole, the *Sūryaśataka* appears to me to be the more scholarly and thoughtful work of the two. The *Caṇḍīśataka* is distinctly in lighter vein, and its stanzas, if measured by occidental ideas and standards, often lack dignity and seriousness. Besides, among later writers the *Sūryaśataka* seems to have enjoyed a greater reputation than its rival, the *Caṇḍīśataka*, if we may judge by the greater number of times it is found quoted in Sanskrit literature.

COMPARISON OF THE SŪRYAŚATAKA AND CAṆḌĪŚATAKA WITH THE BHAKTĀMARASTOTRA

It seems not inappropriate, in view of their association in the Jaina tale, to compare the *Sūryaśataka* and *Caṇḍīśataka*, which are more or less alike, with the supposedly rival poem of Mānatuṅga, the *Bhaktāmarastotra*. There is really little basis for comparison. The *Bhaktāmarastotra* is not a *śataka*, but consists of 44 stanzas (48 in some MSS) in praise of the Jina, the latter in most of the stanzas being directly addressed by the worshiper. The stanzas are not in the *āśis* form, like those of the *Sūryaśataka* and *Caṇḍīśataka*, and their meter is *vasantatilakā*, not the *sragdharā* in which the other two poems are composed. The Sanskrit, in spite of the numerous compounds, is comparatively simple, and

there seems to be an almost utter absence of *śleṣa*, or paronomasia, a fact that may perhaps be adduced as an argument in favor of adopting the earlier date—3d or 4th century A.D.—which I have advocated above (p. 18) for the *Bhaktāmarastotra*. There are numerous mythological allusions, as in the *Sūryaśataka* and *Caṇḍīśataka*, and in several stanzas praise is heaped without stint upon Sūrya. On the whole, the *Bhaktāmarastotra* is a much less elaborate work than either of its alleged rival poems.

THE CAṆḌĪŚATAKA OF BĀNA

TEXT AND TRANSLATION

1

mā bhāṅksīr vibhramaṃ bhrūr adhara vidhuratā keyam āsyā
'sya rāgaṃ
pāṇe prāṇy eva nā 'yam kalayasi kalahaśraddhayā kiṃ tri-
śūlam
ity udyatkopaketūn prakṛtim avayavān prāpayantyeva devyā
nyasto vo mūrdhni muṣyān marudasuhṛdasūn saṃharann
aṅghrir aṃhaḥ

'Spoil' not thy coquetry, O brow; O lower lip, why this distress?
O face, banish thy flushing;
O hand, this (Mahiṣa) is not[2] indeed living; why dost thou
brandish a trident, with desire for combat?'[3]
While Devī (Caṇḍī) caused by these words, as it were, the parts
of her body that displayed signs of rising anger to resume
their normal state,
Her foot,[4] which took away the life of (Mahiṣa), Foe of the
Gods, was set down upon his head.[5]
May the foot of Devī (Caṇḍī) destroy your sin!

Notes. 1. Professor G. Bühler, in a short article entitled *On the Chaṇḍikāśataka of Bāṇabhaṭṭa*, in *Indian Antiquary*, vol. I, p. 111–115, gives the transliterated text and the translation of stanzas 1–5, 9 and 102. 2. The commentary offers also the alternative of taking *nā* as meaning *puruṣaḥ*, 'male,' and paraphrases: 'O hand, this male, a mere insect, is to be slain by a mere blow from my foot.' 3. Such personifying of parts of the body is an instance of the rhetorical figure called *utprekṣā*, 'Poetic Fancy'; cf. Introd., p. 92. 4. The use here of *aṅghri* (or *aṃhri*) for *pāda*, 'foot,' is considered worthy of note by Mahendra in his commentary on Hemacandra's lexicographical work, the *Anekārthasaṃgraha*, see p. 59 of the edition of Zachariae, mentioned above, Introd., p. 100. 5. Bühler (*IA*, I. 113) renders as 'placed on your heads,' but I have followed the commentary.

Variae Lectiones. [Variant readings taken from Bühler's transliteration (cf. note 1) are indicated by B. The great majority of the variants are those found in the footnotes of the Kāvyamālā edition, and they are given without distinguishing letter, except that they are indicated by K in stanzas 1–5, 9 and 102, to distinguish them from the variants given by Bühler. The letters (a), (b), (c), (d) refer to the *pādas* of the stanzas, taken in order.] For the first stanza the only variant is found in (c), the reading of K being *sthāpayantyeva devyā*.

2

huṃkāre nyakkṛtodanvati mahati jite śiñjitāir nūpurasya
śliṣyacchṛṅgakṣate 'pi kṣaradasṛji nijālaktakabhrāntibhāji
skandhe vindhyādribuddhyā nikaṣati mahiṣasyā "hito 'sūn ahārṣīd
ajñānād eva yasyāś caraṇa iti śivaṃ sā śivā vaḥ karotu

While the mighty bellowing [of Mahiṣa], which [ordinarily] surpassed the [roar of the] ocean, was outdone by the tinkling of [Caṇḍī's] anklet,[1]

And while the wound [caused] by his horn that encircled [her foot], created, with its flowing blood, the mistaken impression that it was her own lac-dye,[2]

Her foot, being set down on Mahiṣa's scraping shoulder, in the belief that it was the Vindhya Mountain,[3]

'All unawares[4] took away his life. May that Śivā (Caṇḍī) bring about your happiness!

Notes. 1. The usual mighty bellowing had sunk to a dying moan. 2. As Śivā's (Caṇḍī's) foot rested on the demon's shoulder, it was encircled by his long horn (cf. stanzas 41 and 44), whose tip inflicted an insignificant wound as he writhed in the death agony. The wound was scarcely noticed by the goddess, who mistook the slight flow of blood for her foot-lac. 3. The commentator sees in *vindhyādribuddhyā* a *śleṣa*, and would permit a double rendering of it, as follows: 'Her foot, ‹in the belief that it was [resting on] the Vindhya Mountain›, was set down on Mahiṣa's shoulder, that rubbed against it, ‹believing *it* to be the Vindhya Mountain›.' The reciprocal error whereby the foot of Śivā (Caṇḍī) mistook Mahiṣa for the Vindhya, and *vice versa*, was due, the commentator informs us, to the dark color both of the buffalo-demon and of the foot of the goddess. Śivā (Caṇḍī), it will be remembered, was once taunted by Śiva because of her dusky complexion; cf. Wilkins, *Hindu Mythology*, p. 289. The Vindhya range was one of the abodes of Śiva, and if we adopt the double

rendering here suggested, we shall have to suppose that Mahiṣa was wont to use it as a rubbing-post. 4. The explanation of 'unawares' (*ajñānāt*) seems to be as follows: The foot of Śivā (Caṇḍī) cannot believe that Mahiṣa is present; first, because of the absence of any bellowing; secondly, because so powerful a demon would certainly have inflicted a much more serious wound than the slight scratch it has received; and in the third place, though the foot does see Mahiṣa, it mistakes his dark body for the familiar Vindhya. Being thus unconscious of Mahiṣa's presence, it 'unawares,' or 'unwittingly,' takes away his life. This appears to be the idea of the commentator, who concludes: 'Thus the error arose from the triple cause that has been mentioned.'

V.L. (a) B *nudati jite.* (b) B *śliṣyacchṛṅgakṣitepi,* emended by Bühler to *śliṣyacchṛṅgakṣatat prakṣaradasṛ ji.*

3

jāhnavyā yā na jātā 'nunayaparaharakṣiptayā kṣālayantyā
nūnaṃ no nūpurena glapitaśaśirucā jyotsnayā vā nakhānām
taṃ śobhām ādadhānā jayati navam ivā 'laktakaṃ pīḍayitvā
pādenāiva kṣipantī mahiṣam asurasādānaniṣkāryam āryā

[There is a beauty of Caṇḍī's foot][1] that was not produced by the purifying Jāhnavī[2] (Ganges), when sent by Hara (Śiva), intent on conciliating her,

Or indeed through her anklet that dims the luster of the moon, or through the gleam of her toe-nails.

[But] Āryā (Caṇḍī) acquired this beauty in her victory,[3] by crushing Mahiṣa and tossing him aside merely with her foot ‹As worthless through the taking away of his life-juice›, like a fresh lac-branch ‹which becomes worthless through the taking of its sap›.[4]

[*In this stanza the usual benediction is omitted.*][5]

Notes. 1. Three of the recognized means of adorning the feet among the ancient Hindus were anklets, polishing the toe-nails, and staining with red lac-dye. If we bear this in mind, the meaning of the stanza seems to be as follows: The beauty of foot which the wife of Śiva never acquired by anklet or toe-nail, or by washing in the Ganges (also a wife of Śiva), whose stream was sent by him to pacify her jealousy, she does acquire when, as Āryā or Caṇḍī, she slays the demon Mahiṣa and receives the red stain of his blood, which, like lac, gushes over her foot as she stamps on him and crushes out his life. 2. The Ganges was brought down to earth

by Bhagīratha, to purify the ashes of the sixty thousand sons of King Sagara. In order to lessen the force of its fall, Śiva caught it on his head and checked its course by his matted locks. He afterwards sent it on its way to earth by way of the Himālaya Mountain. This descent of the Ganges disturbed the sage Jahnu as he was performing a sacrifice, and in his anger he drank up its waters; but afterwards, relenting, he allowed the river to flow from his ear; hence the Ganges is called Jāhnavī, 'Daughter of Jahnu'; cf. *Mahābhārata*, 3. 108–109; *Rāmāyaṇa*, 1. 43. 35–38; Moor, *Hindu Pantheon*, pl. 7, 9, 11; John Dowson, *A Classical Dictionary of Hindu Mythology*, p. 108, London, 1879. 3. Lit. 'is victorious, appropriating this beauty.' 4. I have treated the compound *asurasādāna-niṣkāryam* as a *śleṣa*, and have given it a double rendering, following the suggestion of the commentary, which reads: 'Just as anyone, having crushed lac with his foot, and having extracted its juice, throws away the sapless part, so Devī (Caṇḍī), having taken the life, which corresponds to the juice [in lac], threw away Mahiṣa.' For a similar conception, cf. stanza 39, note 4. 5. A similar omission of the benediction occurs in stanzas 4, 21, 33, 38, 54, 71 and 102. In all of these stanzas, however, there is found, as substitute for the benediction, either a *jayati* or a *jayanti*, 'victorious is (or, are),' 'glory to,' 'hail to.'

V.L. (a) B *jatānunayaparihara-*, K *jātā 'navamapurahara-*. (c) B *nijam ivā 'laktakam.*

4

mṛtyos tulyaṃ trilokīṃ grasitum atirasān niḥsṛtāḥ kiṃ nu jihvāḥ
kiṃ vā kṛṣṇāṅghripadmadyutibhir aruṇitā viṣṇupadyāḥ padavyaḥ
prāptāḥ saṃdhyāḥ smarāreḥ svayam uta nutibhis tisra ity ūhyamānā
devāir devīvriśūlāhatamahiṣajuṣo raktadhārā jayanti

'What? Have the tongues of Mṛtyu (Yama) issued [from his mouth] in his excess of greed to devour the three worlds all at once?
Or are the streams of Viṣṇupadī (Ganges) reddened by [contact with] the splendor of the lotus feet of Kṛṣṇa (Viṣṇu)?
Or have the three twilights appeared voluntarily [in response] to the worship of (Śiva), Foe of Smara?'[1]
Such was the speculation of the gods in regard to the victorious

jets of blood welling[2] from Mahiṣa who was slain by the trident[3] of Devī (Caṇḍī).[4]

[*In this stanza the usual benediction is omitted.*][5]

Notes. 1. The epithet Smara denotes Kāma, the Hindu Cupid. For Śiva's hostility to Kāma, see *Sūryaśataka,* stanza 55, note 9. 2. Lit. 'victorious are the jets of blood dwelling in Mahiṣa.' 3. The jets of blood issuing from the triple wound caused by the three-pronged trident are three in number and are red; we should therefore expect the tongues of Yama, the streams of Ganges, and the twilights, which are all compared to the jets of blood, to be likewise three in number and red. As for the tongues of Yama, they may be assumed to have been red, like ordinary tongues, but I have been unable to find any reference to their number. The streams of Viṣṇupadī (Ganges) are three, for it is stated in the *Mahābhārata* (3. 109. 10) that Gaṅgā, on her descent from heaven (cf. stanza 3, note 2), divided herself into three streams; cf. also *Rāmāyaṇa,* 1. 44. 6. It may be significant, too, that the most sacred spot along the Ganges is Allāhābād, or Triveṇī ('Triple-braided'), where the Ganges, Yamunā (Jumna), and the alleged subterranean Sarasvatī come together into one stream. Jacobi explains the three streams of Ganges as the three manifestations of Gaṅgā—in heaven, on earth, and in Pātāla; cf. Jacobi, *Brāhmanism,* in Hastings's *Encyclopaedia of Religion and Ethics,* vol. 2, p. 809. The text of the stanza tells us that the Viṣṇupadī (Ganges) was reddened by contact with the lotus foot of Viṣṇu; cf. *Viṣṇu Purāṇa,* 2. 8 (Wilson, vol. 2, p. 271–272), where it is said that Gaṅgā has 'her source in the nail of the great toe of Viṣṇu's left foot.' We must assume that the lotus foot was a rosy pink color. As regards the twilights, there were three—the morning, noon and evening periods—and two of these, namely, the dawn and evening twilights, were marked by the red glow of sunrise and sunset. The commentary adds: 'The twilights also are red-colored.' 4. No mention of the foot of Caṇḍī is made in this or in the following forty-two stanzas: 14, 15, 16, 18, 19, 21, 23, 24, 25, 26, 27, 31, 33, 34, 35, 38, 40, 45, 50, 51, 53, 57, 58, 59, 60, 61, 62, 63, 65, 66, 67, 69, 70, 71, 72, 77, 80, 85, 87, 91, 96, 100. In several of these stanzas, however, the action of the foot is suggested in such expressions as 'trampled on' (51), 'crushed' (15, 24, 35, 62), etc. 5. For a similar omission of the benediction in other stanzas, cf. stanza 3, note 5.

V.L. (a) K *yāmyās tulyaṃ*; B *atirasān niṣkṛtāḥ.* (d) K *devyās triśūlakṣatamahiṣa-.*

5

datte darpāt prahāre sapadi padabharotpiṣṭadehāvaśiṣṭāṃ śliṣṭāṃ śṛṅgasya koṭiṃ mahiṣasuraripor nūpuragranthisīmni muṣyād vaḥ kalmaṣāṇi vyatikaraviratāv ādadānaḥ kumāro mātuḥ prabhraṣṭalīlākuvalayakalikākarṇapūrādareṇa

‹Kumāra›,[1] ‹the son› of the Mother (Caṇḍī), out of regard for
her ear-adornment, an imitation lotus-bud,[2]
Which, [as he supposed], had fallen off, picked up, at the conclusion of the battle,[3] the tip of the horn[4] ‹of Mahiṣa›,
The ‹buffalo-shaped› Foe of the Gods, which had clung to the edge of the knot of her anklet—being all that was left of his body,
Which had been crushed on the spot by the weight of her foot, when he presumptuously struck a blow.
May Kumāra[5] destroy your sins!

Notes. 1. Kumāra is one of the names of Kārttikeya, reputed son of Śiva and Pārvatī (Caṇḍī). His parentage, however, is variously given. He is usually called the son of Agni and Svāhā, according to the story of his birth as given in *Mahābhārata*, 3. 225. 15–17; but in *Mahābhārata*, 6. 23. 12, Durgā (Caṇḍī) is identified with Svāhā, and in 6. 23. 11 is addressed as *Skandamātar*, 'Mother of Skanda (Kārttikeya)'; and again, in *Mahābhārata*, 3. 229. 27–31, it is explained that Rudra, who is Śiva, is sometimes regarded as the father of Skanda (Kārttikeya). See also *Sūryaśataka*, stanza 25, notes 1, 4, 8; and *Caṇḍīśataka*, stanza 28, note 2. 2. An ear-ornament in the shape of a lotus. 3. The word *vyatikara*, 'contact,' appears not to be generally used in the sense of 'battle'; but the commentary here glosses it by *yuddha*, 'battle,' and in stanza 72 also it must have that meaning. 4. The implication that the tip of the horn was shaped like a lotus-bud is plain. 5. According to the commentary, *kumāro* is not the logical, but only the grammatical, subject of *muṣyād*, 'may destroy.' It reads: 'If any logical connection is intended in the words "may Kumāra destroy your sins," then there would exist the condition of a logical connection with what is irrelevant, by reason of Kumāra's not being connected with the subject-matter. Therefore we must paraphrase by supplying the following: "May that Mother, whose son picked up, etc. . . . destroy your sins."'

V.L. (c) K *muṣyād vaḥ kilbiṣāṇi*.

6

śaśvad viśvopakāraprakṛtir avikṛtiḥ sā 'stu śāntyāi śivā vo
yasyāḥ pādopaśalye tridaśapatiripur dūraduṣṭāśayo 'pi
nāke prāpat pratiṣṭhām asakṛd abhimukho vādayañ śṛṅgakoṭyā
hatvā koṇena vīṇām iva raṇitamaṇiṃ maṇḍalīṃ nūpurasya

Śivā (Caṇḍī) is unchangeable,[1] and is a perpetual source of
benefits to the universe.[2]

Through contact with her foot,[3] (Mahiṣa), Foe of the Lord of the Gods,[4] although of utterly depraved mind,
Obtained a place in heaven, [for], when facing her [in battle], he repeatedly caused her circular anklet,
With its tinkling jewels, to resound, striking it with the tip of his horn, as if [he were striking] a lute with a quill.[5]
May Śivā (Caṇḍī) bring you prosperity!

Notes. 1. In *Sūryaśataka*, stanza 89, Sūrya is called *avikṛtiḥ*, 'the unchangeable.' 2. Or, 'is continually the source of all benefits.' 3. Lit. 'in the suburbs of whose foot.' The commentary reads: 'He became an inhabitant of heaven through an excess of merit engendered by contact with her foot.' This contact occurred through his repeatedly striking her anklet with the tip of his horn. 4. Mahiṣa, foe of Indra, who was the leader of the gods in their struggle with Mahiṣa. 5. The commentary says: 'What one, indeed, causes a lute to sound on the sole of the foot of Devī (Caṇḍī), that one, when dead, reaches heaven.' The noise of the anklet is referred to again in stanzas 13, 43 and 44.

V.L. (b) *mahiṣasuraripur.*

7

niṣṭhyūto 'ṅguṣṭhakoṭyā nakhaśikharahataḥ pārṣṇiniryātasāro garbhe darbhāgrasūcīlaghur iva gaṇito nopasarpan samīpam nābhāu vaktraṃ praviṣṭākṛtivikṛti yayā pādapātena kṛtvā dāityādhīśo vināśaṃ raṇabhuvi gamitaḥ sā 'stu devī śriye vaḥ

Spurned[1] by the tip of [Caṇḍī's] great toe, struck by the point of her toe-nail, robbed of his strength by her heel,
(Mahiṣa), Lord of the Dāityas, who had been accounted as no more worthy of notice than the prick of a tip of *darbha* grass on one's foot,[2]
Came creeping [back] into her presence. [But then], after she had doubled him up with a kick, so that his face,
Which had taken on an altered appearance, was against his navel,[3] she put him to death on the field of battle.
May that Devī (Caṇḍī) bring you prosperity!

Notes. 1. Literally the word *niṣṭhyūta* means 'spat out,' 'ejected.' I have rendered as 'spurned.' 2. Lit. 'he, being as it were insignificant as the needle of a tip of *darbha* grass on the interior [of her foot—

garbhe is glossed by *pādamadhye*], was not taken into account.' Caṇḍī was not hurt by stepping on or kicking Mahiṣa, any more than anyone would be hurt by stepping on a sharp spear of grass. It will be remembered (cf. stanza 2) that she received a scratch on the foot from the tip of Mahiṣa's horn. See also stanza 51, where again Mahiṣa is compared to a spear of grass. 3. Lit. 'by her, having by a blow of her foot made his face, into which a change of appearance had entered, in his navel, he was put to death.' The commentary regards *praviṣṭākṛtivikṛti* as an adverb—(may it not better be neuter, modifying *vaktraṃ*?)—and connects *praviṣṭa* with *nābhāu*. It reads: 'In the first place, his face was caused to enter his navel by a blow of her foot; then afterwards, he was put to death; or, in what [face] there was an alteration of its own appearance—the appearance that had entered [into it]—such a [face], the face of Mahiṣa, she caused to enter his own navel by a blow of her foot.' I suggest the following as another possible rendering of this third *pāda*: 'Having, by a blow of her foot on his navel, made his face to assume an alteration of appearance.'

V.L. (a) *pārṣṇiniṣṇātasāraḥ*. (c) *pratiṣṭhākṛtivikṛti*. (d) *sā 'stu śāntyāi śivā vaḥ*.

8

grastāśvaḥ śaṣpalobhād iva haritaharer aprasoḍhānaloṣmā
sthāṇāu kaṇḍūṃ vinīya pratimahiṣaruṣevā 'ntakopāntavartī
kṛṣṇaṃ paṅkaṃ yathecchan varuṇam upagato majjanāyeva yasyāḥ
svastho 'bhūt pādam āptvā hradam iva mahiṣaḥ sā 'stu durgā śriye vaḥ

Mahiṣa[1] devoured the horses of Sūrya[2] as if through his longing for young grass, and would not brook the fiery pride of Anala (Agni);

On Sthāṇu (Śiva) he removed his itch,[3] and came near to Antaka (Yama) as if in anger at a rival buffalo[4];

He sought out Kṛṣṇa (Viṣṇu) as if he were mud,[5] and approached Varuṇa (Ocean) as if for the purpose of plunging [into him][6];

But when he came in contact with the foot [of Durgā (Caṇḍī)], as with a sacred pool, he became emancipated.

May that Durgā (Caṇḍī) bring you prosperity[7]!

Notes. 1. The meaning of this stanza seems to be that Mahiṣa treated the gods with indifference and contempt, till he was brought to himself

(*svastha*) with a round turn by Caṇḍī. There is also the underlying meaning that *after many wanderings* (in sin), which consisted in mistaking the gods for something they were not, *he finally came to rest*, and obtained emancipation (*svastha*) [the commentary glosses *svastho* by *nirvṛtaḥ svargasthaḥ*, 'obtains *nirvāṇa*, is placed in heaven'] by touching the foot of Caṇḍī (cf. above, stanza 6, note 3). This latter interpretation, which appears to be that of the commentary, is more readily grasped if it is remembered that the Sanskrit root *bhram* means both 'wander' and 'err,' and the Hindu mind would supply the idea of *bhram* as soon as the force of *svastha*, 'coming to rest,' 'emancipation,' struck home in his intellectual consciousness. 2. Lit. 'of Him whose horses are green.' Because the horses were greenish-yellow in color, Mahiṣa shows his contempt for Sūrya by carelessly devouring them as if they were blades of fresh young grass. On the color of Sūrya's steeds, see *Sūryaśataka*, stanza 8, note 2, and stanza 46, note 8. 3. Mahiṣa wilfully mistook Sthāṇu (Śiva) for a *sthāṇu* (rubbing-post). For similar puns on the term *sthāṇu*, cf. stanzas 88, 92, 100 and 101. 4. Yama's vehicle was a buffalo (cf. *Sūryaśataka*, stanza 58, note 5), and so would be a rival of Mahiṣa, whose name signifies 'buffalo.' 5. The dark color (*kṛṣṇa*) of Viṣṇu in his incarnation as Kṛṣṇa led to the suggestion of mud in which Mahiṣa might wallow. 6. Varuṇa was Ocean. Mahiṣa lost sight of the person of the god, and saw only the water. 7. This stanza, as implied in part by the commentary, admits of a double rendering, except in the first part of *pāda* (a). Even there I have sought to find a *śleṣa*, though my translation of *grastāśvaḥ* by 'outdoes a horse' is hardly warranted by the Sanskrit. The second rendering runs as follows:—

A buffalo outdoes (?) a horse in his greed for young grass, and cannot endure the heat of the fire of the sun;
He dispels his itching on a rubbing-post, and comes near to death in his rage, as it were, at rival buffaloes;
He is, as it were, fond of [wallowing in] black mud, and goes to water, as if for the purpose of plunging [into it];
And having found a pond he is content, as if he had found the foot [of Durgā (Caṇḍī)].
May Durgā (Caṇḍī) bring you prosperity!

V.L. (d) *sā 'stu devī mude vaḥ.*

9

trāilokyātaṅkaśāntyāi praviśati vivaśe dhātari dhyānatandrīm
indrādyeṣu dravatsu draviṇapatipayaḥpālakālānaleṣu
ye sparśenāiva piṣṭvā mahiṣam atirusam trātavantas trilokīm
pāntu tvām pañca caṇḍyāś caraṇanakhanibhenā 'pare lokapālāḥ

When the Creator (Brahmā), helpless,[1] entered into the lassitude
of meditation for alleviating the distress of the three worlds,
And when the Lord of Wealth (Kubera), the Guardian of Waters
(Varuṇa), Kāla (Yama), and Anala (Agni), headed by
Indra, ran away,[2]
Five other world-protectors,[3] under the guise of the [five] toe-
nails on the foot of Caṇḍī,
Became guardians of the three worlds by crushing with a mere
touch the exceedingly angry Mahiṣa.
May [these][4] other world-protectors protect thee!

Notes. 1. The commentary says: 'For he who is a prey to lassitude is verily helpless,' implying that the helplessness of Brahmā was due to the lassitude of meditation; but it seems more natural to suppose that Brahmā retired to meditate because he was helpless to offer aid against Mahiṣa. 2. It was because the gods had been defeated in battle and put to rout by Mahiṣa that Caṇḍī was created to save them; cf. Introd., p. 250. 3. For a list of the world-protectors (*lokapālas*), or guardians of the eight points of the compass, cf. *Sūryaśataka*, stanza 18, note 10. 4. There is no *te* correlative to the *ye* in *pāda* (c), but in Bühler's text (cf. stanza 1, note 1) there occurs an *ime* in *pāda* (d). For another instance of the omission of the demonstrative, cf. *Sūryaśataka*, stanza 24. The relative has been omitted in *Sūryaśataka*, stanzas 33 and 98.

V.L. (a) B *trāilokyātaṅkanāśye*; B *[illegible]yānatandrām*. (c) B *sparśenāsvātra piṣṭvā* (omitting initial *ye*); K *trailokyanto jaganti*, B *trāsayantaṃ jaganti*. (d) B *pātu tvām*; B *caraṇanakham ime nā 'pare lokapālāḥ*, K *caraṇanakhamiṣeṇā 'pare*.

10

prāleyotpīḍapīvnāṃ nakharajanikṛtām ātapenā 'tipāṇḍuḥ
pārvatyāḥ pātu yuṣmān pitur iva tulitādrīndrasāraḥ sa pādaḥ
yo dhāiryān muktalīlāsamucitapatanāpātapītāsur āsīn
no devyā eva vāmaś chalamahiṣatanor nākalokadviṣo 'pi

Very white is the foot of Pārvatī (Caṇḍī) because of the luster
of the moon[-shaped whites] of her toe-nails—which whites
are in a healthy state by reason of their pressing against the
snow[1];
And that foot is like the foot[2] of her father[3] (Himālaya), and
equals in strength the (Himālaya), Indra of Mountains;

With resoluteness it took away the life [of Mahiṣa] in the instant[4] of its descent upon him—a descent that was suited to an absence of [any feeling of] playfulness[5];
Nor was this the ‹inauspicious (left)› foot of Devī (Caṇḍī), although it was ‹inauspicious› to (Mahiṣa), Foe of the Heavenly World, who was disguised in the body of a buffalo.
May that foot of Pārvatī (Caṇḍī) protect you!

Notes. 1. The commentary says: 'Snow is white; there is a healthy condition of the whiteness [of the nails] through [their] pressing against that (snow); Bhagavatī (Caṇḍī) as a rule walks about on the Snow-mountain (Himālaya).' The meaning seems to be that the snowy whites of the nails are kept in a fresh or healthy condition by contact with the snow that presses against them as Caṇḍī walks barefoot on the snows of Himālaya. Apparently the only reason offered by the commentator to explain why snow benefits the whites of the nails is that both are white—the action of the snow is in the direction of keeping the whites of the nails white. 2. The commentary says that the word *pādaḥ* is to be read twice. It also suggests the following rendering: 'Her ‹foot› is, as it were, the ‹foothills› of her father Himālaya.' 3. The commentary explains that the comparison is complimentary to Caṇḍī, because 'a girl who resembles her father is fortunate.' 4. For *āpāta*, the commentary gives an alternate gloss, either *ārambhe*, 'in the beginning,' or *āpātatas*, 'instantly'; I have inclined to the latter, and have rendered as 'in the instant.' 5. The commentary says: 'Where there are resoluteness and prowess, etc. as exponents of the "heroic" sentiment, there is no playfulness manifesting the "erotic" [sentiment]; hence [arises] the mention of the "absence of playfulness," and because of this [absence of playfulness], the destruction of an enemy is proper.' On these terms, 'playfulness,' etc., cf. *Daśarūpa*, ed. and tr. Haas, New York, 1912, as follows: for 'resoluteness' (*dhāirya*), p. 62; for 'heroic sentiment' (*vīrarasa*), p. 128, 141; for 'playfulness' (*līlā*), p. 62; and for 'erotic sentiment' (*śṛṅgārarasa*), p. 128, 130–140. 6. There is a pun here, *vāma* meaning both 'left' and 'hostile.' Elsewhere in the poem, where the foot is specified, it is always said that Caṇḍī killed Mahiṣa with her *left* foot; cf. stanzas 42, 47, 74, 75, 82, 89, 93, 94 and 101.

V.L. (a) *prāleyotpīḍadīptām* or *prāleyotpīḍadīvyat*.

11

vakṣo vyājāinarājaḥ sa daśabhir abhinat pāṇijāiḥ prāk surāreḥ
pañcāivā 'stam nayāmo yuvaticaraṇajāḥ śatrum ete vayam tu
ity utpannābhimānāir nakhaśaśimaṇibhir jyotsnayā svāṃśu-
mayyā

yasyāḥ pāde hatārāu hasita iva hariḥ sā 'stu kālī śriye vaḥ

'In a former age, he (Viṣṇu), in the guise of a lion,[1] split open
with his ten finger-nails the breast of (Hiraṇyakaśipu), Foe
of the Gods;
But we, these mere five toe-nails of a young woman, bring our
foe (Mahiṣa) to utter destruction.'[2]
In these words Hari (Viṣṇu) is, as it were, mocked by the pride-
filled toe-nails on the foe-killing foot of Kālī (Caṇḍī)—
Toe-nails that are veritable moon-stones by reason of their self-
radiant splendor.
May that Kālī (Caṇḍī) bring you prosperity!

Notes. 1. The word *eṇarāja* means, literally, 'king of antelopes,' but is glossed by *siṃha*, 'lion.' The reference is to Viṣṇu in his fourth incarnation, when, as the *nara-siṃha*, 'man-lion,' he tore open with his finger-nails the breast of the demon Hiraṇyakaśipu; cf. *Mahābhārata*, 3. 102. 22; *Bhāgavata Purāṇa*, 7. 8. 12–31 (Dutt, book 7, cap. 8, p. 40–42); *Harivaṃśa*, the *Bhaviṣya Parvan*, 39 (Dutt, p. 919); Moor, *Hindu Pantheon*, pl. 26, p. 112. See also Mayūra's stanza, entitled 'The Claws of Narasiṃha,' translated above, p. 240. 2. The commentary says: 'They were the finger-nails of Hari (Viṣṇu); we are but toe-nails of a woman; they were ten, we but five; by them merely the breast [of Hiraṇyakaśipu] was torn open, but by us our foe (Mahiṣa) was brought to utter annihilation; hence the cause of our pride.'

V.L. (c) *ity utpannābhimānāir atiruciranakhāiḥ*. (d) *sā 'stu śāntyāi śivā vaḥ*.

12

raktākte 'laktakaśrīr vijayini vijaye no virājaty amuṣmin
hāso hastāgrasaṃvāhanam api dalitādrīndrasāradviṣo 'sya
trāsenāivā 'dya sarvaḥ praṇamati kadanenā 'muneti kṣatāriḥ
pādo 'vyāc cumbito vo rahasi vihasatā tryambakenā 'mbikāyāḥ

'‹O Vijayā›,[1] there is no sheen of lac-dye glistening on this
victorious [foot], which is [already] smeared with blood ‹in
the victory›,
And a massaging with the fingers of this [foot] that has destroyed
its enemy (Mahiṣa), mighty as (Himālaya), Indra of Moun-
tains, would be mockery;

And today everyone, merely out of fear because of this killing [of Mahiṣa], is making obeisance [to it].'

By Tryambaka (Śiva), smiling as he uttered the above words in private, the foe-slaying foot of Ambikā (Caṇḍī) was kissed.[2]

May the foot of Ambikā (Caṇḍī) protect you!

Notes. 1. Vijayā was one of Caṇḍī's attendants; she is mentioned again in stanza 21; see also stanza 15, note 7, where Jayā and Vijayā are discussed at length. Here, *vijaye* may likewise be a locative, meaning 'in victory'; for a similar pun, see above (p. 230), in stanza 1 of the *vakrokti* stanzas of Mayūra. 2. The thought conveyed by the stanza seems to be that Śiva kisses the foot of Caṇḍī, because all the ordinary attentions by which one would honor a foot are in this case either superfluous or are being done by someone else. Thus, there is no use in anointing Caṇḍī's foot with lac, because it is already stained red with the blood of Mahiṣa; and a foot so mighty as to be able to destroy a Mahiṣa would scorn such tender caresses as massaging; and since the whole world is making obeisance to her foot, Śiva, who prefers to be more individual, does not care to honor it thus, and therefore kisses it. This seems to be the interpretation of the commentary, which says: 'In [the case of] a foot, coloring with lac-dye, massaging with the fingers, and making obeisance are the three things suitable; but by Mahādeva (Śiva) just a kissing of it is made, with the thought: "In this case (i.e. in my case), even those three things do not take place."'

V.L. (b) *tulitādrīndrasāradviṣo.*

13

bhaṅgo na bhrūlatāyās tulitabalatayā 'nāstham asthnāṃ tu cakre
na krodhāt pādapadmaṃ mahad amṛtabhujām uddhṛtaṃ śalyam antaḥ
vācālaṃ nūpuraṃ no jagad ajani jayaṃ śaṃsad aṃśena pārṣṇer
muṣṇantyā 'sūn surāreḥ samarabhuvi yayā pārvatī pātu sā vaḥ

By[1] Pārvatī (Caṇḍī), as she, on the field of battle, destroyed with a part of her heel the life of (Mahiṣa), Foe of the Gods,

There was made not only ‹a knitting› of her creeper-like brows, but also ‹a breaking› of his bones without concern, owing to her mastery of his might[2];

Not only was her lotus foot ‹upraised› in anger, but also the great thorn[3] in [the side of] the gods was ‹extracted›;
Not only was her anklet ‹set tinkling›,[4] but the universe was ‹set talking›, extolling her victory.
May that Pārvatī (Caṇḍī) protect you!

Notes. 1. For convenience, I have translated the fourth *pāda* first. 2. Lit. 'because of his strength being equaled.' 3. The commentary says: 'For the gods regarded Mahiṣa as a thorn [sticking] in [them].' Cf. *Mahābhārata*, 3. 231. 106: *so 'yaṃ tvayā mahābāho śamito devakaṇṭakaḥ*, 'this thorn of the gods has been tamed by thee, O Strong-armed (Skanda),' addressed to Skanda (Kārttikeya) after he had killed Mahiṣa. In the Epic, Skanda, and not Caṇḍī, is recognized as the conqueror of the buffalo-demon; cf. Introd., p. 248. In stanza 56 also, Mahiṣa is called a 'thorn.' 4. Reference to the tinkling of the anklet is made also in stanzas 6, 43 and 44.

14

niryan nānāstraśastrāvali valati balaṃ kevalaṃ dānavānāṃ
drāṅ nīte dīrghanidrāṃ dviṣati na mahiṣī 'ty ucyase prāyaśo
'dya
astrīsambhāvyavīryā tvam asi khalu mayā nāivam ākāraṇīyā
kātyāyany āttakelāv iti hasati hare hrīmatī hantv arīn vaḥ

'The army of the Dānavas,[1] which advanced with its ranks [equipped with] various arms and missile weapons, is hastening away, leaderless,[2]
And since thy foe (Mahiṣa) has been quickly despatched [by thee] to his long sleep, thou art not called "Mahiṣī" by me today, [as] generally,[3]
Nor indeed art thou, who hast strength not to be expected in a woman, to be thus summoned hither by me.'[4]
As Hara (Śiva) was laughing at his jest[5] made in those words, Kātyāyanī (Caṇḍī) [became] embarrassed.
May Kātyāyanī (Caṇḍī) slay your foes!

Notes. 1. The army of Mahiṣa, who was lord of the Dānavas. 2. The word *kevalam* literally means 'alone,' but the commentary glosses by *svāmiśūnyam*, 'without a leader.' 3. There is a pun here which it is difficult to bring out in the translation. *mahiṣī* meaning both 'consort queen' and 'female buffalo.' It would not be proper to address Caṇḍī as

'female buffalo,' since she had slain a male buffalo (Mahiṣa). On this the commentary says: 'How can she, who kills a male buffalo, be spoken of by the term "female buffalo"? A female buffalo is weaker in strength than the male, but thou art of a strength which is ten million times superior to that of a male buffalo (meaning Mahiṣa).' 4. Caṇḍī had performed so manly an act in slaying Mahiṣa that she is no longer regarded by her husband Śiva as a woman. Nor does Śiva exercise the usual privilege of a husband—that of summoning his wife to wait on his needs. So the commentary, which reads: 'Summoning a wife who is a woman is proper, but thou hast the behavior of a man; therein lies the jest.' 5. For the explanation of the jest, see note 4.

V.L. (a) *tiryak nānāstraśastrāvali.*

15

jātā kiṃ te hare bhīr bhavati mahiṣato bhīr avaśyaṃ harīṇām
adyendor dvāu kalaṅkāu tyajati patir apāṃ dhāiryam ālokya candram
vāyo kampyas tvayā 'nyo naya yama mahiṣād ātmayugyaṃ yayā 'rāu
piṣṭe naṣṭaṃ jahāsa dyujanam iti jayā sā 'stu devī śriye vaḥ

'Why is fear born in thee, O ‹Hari›[1]? Surely there is fear of ‹Mahiṣa›, ‹a buffalo›, on the part of ‹horses›[2];
On the Moon today there are two spots[3]; and (Varuṇa), Lord of Waters, on seeing the Moon [running away], loses his courage[4];
O Vāyu (Wind), another should be shaken by thee; [thou thyself shouldst not tremble][5]; O Yama, lead thy vehicle away from Mahiṣa.'[6]
With these words, after Devī (Caṇḍī) had crushed her foe (Mahiṣa), Jayā[7] mocked the inhabitants of heaven who had run away.
May that Devī (Caṇḍī) bring you prosperity!

Notes. 1. According to the commentary, the epithet *Hari* may signify either Viṣṇu or Indra; this is supported by Sörensen, *Index to the Names in the Mahābhārata*, s.v. *Hari*. Indra is called Hari in *Sūryaśataka*, stanzas 71 and 72, and *Caṇḍīśataka*, stanzas 19 and 59. 2. It is difficult to bring out the pun in the translation, the idea being that Hari (Viṣṇu or Indra) should not be afraid of Mahiṣa, even if *hari* (a horse) is usually afraid

of *mahiṣa* (a buffalo). For other puns involving the two meanings of *hari*, cf. *Sūryaśataka*, stanza 51, note 1. 3. One of these spots is supposedly the dark blotch that can be plainly seen on the white disk of the full moon; the other is the stigma incurred by his defeat in the battle with Mahiṣa, a blot, as it were, on the Moon's escutcheon. This is the explanation of the commentary, which says: 'One [of the two spots] is, to be sure, innate; but the second assumes the form of a reproach because of his having fled in the battle with Mahiṣa.' 4. The commentary points out a second rendering for this half of the second *pāda*: 'The Lord of Waters, the Ocean, upon beholding the moon, would abandon his stability —i.e. would move in the direction of the tide.' 5. The Wind (Vāyu) usually shakes others and causes them to tremble, as, for example, the leaves and boughs of trees. Now he is taking his turn at trembling, through his fear of Mahiṣa. The commentary says: 'But thou thyself art trembling—that is the meaning.' 6. The vehicle of Yama was a buffalo; cf. *Sūryaśataka*, stanza 58, note 5. The commentary says: 'A buffalo, seeing another buffalo, gets angry,' and the implication is that Yama and his vehicle were so thoroughly frightened that they are ironically warned to keep away from the dead Mahiṣa (buffalo), lest the latter should attack the buffalo of the god. 7. Jayā was one of Caṇḍī's attendants; she is mentioned also in stanzas 19, 32, 33, 38, 69, 86 and 89, and appears to be not the same person as Vijayā who is mentioned in stanzas 12 and 21. In the *Mahābhārata*, Durgā (Caṇḍī) is twice at least addressed as Jayā and Vijayā (4.6.16, *jayā tvaṃ vijayā ca*, 'thou art Jayā and Vijayā'; and 6.23.6, *vijaye jaye*, 'O Vijayā, O Jayā'), and nowhere in the Epic does either name appear to be applied to any of Caṇḍī's attendants —not being so recorded, at any rate, in Sörensen's *Index*, nor in the index of A. Holtzmann's *Das Mahābhārata*, Kiel, 1895. But in Bāṇa's *Pārvatīpariṇaya*, acts 4 and 5 (ed. M. R. Telang, Bombay, 1892), both Jayā and Vijayā appear as separate and distinct persons, attendants of Pārvatī (Caṇḍī). In the *Kathāsaritsāgara*, 1.7.107 (ed. Brockhaus, Leipzig, 1839), Jayā is represented as wife of Puṣpadanta, and portress, or doorkeeper, of Pārvatī (Caṇḍī).

16

śūlaprotād upāntaplutamahi mahiṣād utpatantyā sravantyā
vartmany ārajyamāne sapadi makhabhujāṃ jātasaṃdhyāpramohaḥ
nṛtyan hāsena matvā vijayamaham ahaṃ mānayāmī 'ti vādīyām āśliṣya pranṛttaḥ punar api purabhit pārvatī pātu sā vaḥ

When the pathway of the gods[1] was quickly reddened by the stream [of blood] that inundated the earth in the vicinity,[2]
As it spouted from Mahiṣa who had been stabbed by the trident,

Purabhid[3] (Śiva), under the mistaken impression that [the red of]
Twilight had fallen, began to dance[4]; but when he realized [his mistake], he said, with a smile:
'I am honoring a festival of victory,' and having embraced Pārvatī (Caṇḍī), he began to dance again.
May that Pārvatī (Caṇḍī) protect you!

Notes. 1. The 'pathway of the gods' is the sky. 2. In the commentary it is stated that the compound *upāntaplutamahi* is an adverb, and the translation which I have adopted for it is suggested there. 3. Śiva acquired the title of Purabhid, 'Destroyer of Cities,' by burning with a flaming arrow the three cities built of gold, silver, and iron, in the sky, by Maya for the Asuras; cf. *Mahābhārata*, 13. 161. 25–31. See also Mayūra's stanza, entitled 'The Burning of the City of Tripura,' translated above, p. 239. 4. The commentary says: 'And furthermore, after taking thought, he realizes [the truth]: "The sky is really reddened by a stream of blood spouting from Mahiṣa who has been stabbed by the trident of my wife; it is not the twilight-time."' Śiva's fondness for the twilight-dance has been referred to in *Sūryaśataka*, stanza 55, note 10.

V.L. (a) The Kāvyamālā text reads *upāttaplutamahi*; following the commentary, I have emended to *upāntaplutamahi*.

17

nākāukonāyakādyāir dyuvasatibhir asiśyāmadhāmā dharitrīṃ rundhan vardhiṣnuvindhyācalacakitamanovṛttibhir vīkṣito yaḥ pādotpiṣṭaḥ sa yasyā mahiṣasuraripur nūpurānitāvalambī lebhe lolendranīlopalaśakalatulāṃ stād umā sā śriye vaḥ

[Mahiṣa], who possessed the dark-blue sheen of a sword, seemed to the gods, at whose head was Indra,[1]
To cover the earth, and their minds were agitated at [what they supposed was] the Vindhya Mountain beginning to grow.[2]
But he, this buffalo[-shaped] Foe of the Gods, after being crushed by the foot of Umā (Caṇḍī), took on the appearance
Of a dangling piece of sapphire-stone,[3] as he clung to the edge of her anklet.
May that Umā[4] (Caṇḍī) bring you prosperity!

Notes. 1. Lit. 'was viewed by the inhabitants of heaven, beginning with the Lord-of-those-whose-dwelling-is-the-sky.' 2. The gods mistook the

great dark-blue bulk of Mahiṣa for a mountain, an addition to the Vindhya range, and they were alarmed, fearing a repetition of an unpleasant experience which they had had with the Vindhya on a previous occasion. 'According to a legend related in *Mahābhārata*, 3.8782 seq. [i.e. 3.104.1–15], the personified Vindhya, jealous of Himālaya, demanded that the sun should revolve round him in the same way as about Meru, which the sun declining to do, the Vindhya then began to elevate himself, that he might bar the progress of both sun and moon; the gods, alarmed, asked the aid of the saint Agastya, who approached the Vindhya and requested that by bending down he would afford him an easy passage to the South country, begging at the same time that he would retain a low position till his return; this he promised to do, but Agastya never returned, and the Vindhya range consequently never attained the elevation of the Himālaya'; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. *Vindhya*. 3. The comparison of Mahiṣa with the sapphire, as with the blade of a sword, or a distant mountain-range, was due to the bluish color of his skin. 4. In *Harivaṃśa*, 1.18.13–22, it is related that when Pārvatī (Caṇḍī) began a rigorous course of austerities, her mother, Menā, seeking to dissuade her, said: *u mā*, 'Oh don't!' Hence her epithet of Umā, which is first applied to her in the *Kena Upaniṣad* (3.11.12); cf. J. Muir, *Original Sanskrit Texts*, 4.420–421, 2d ed., revised, London, 1873. The same account is given by Kālidāsa in the *Kumārasambhava*, 1.26.

18

durvārasya dyudhāmnāṃ mahiṣitavapuṣo vidviṣaḥ pātu yuṣmān
pārvatyā pretapālasvapuruṣaparuṣaḥ preṣito 'sāu pṛṣatkaḥ
yaḥ kṛtvā lakṣyabhedaṃ hṛtabhuvanabhayo gāṃ vibhidya praviṣṭaḥ
pātālaṃ pakṣapālīpavanakṛtapatattārkṣyaśaṅkākulāhiḥ

An arrow[1] sharp as the very messengers[2] of (Yama), Keeper of the Dead, was sped by Pārvatī (Caṇḍī)
At the irresistible (Mahiṣa), Foe of the Gods, who had changed his body into that of a buffalo;
And this [arrow], by hitting its mark,[3] removed the anxiety of the world, and piercing the earth, entered Pātāla,[4]
Where it agitated the serpents with the fear that Tārkṣya[5] (Garuḍa) was descending—a fear caused by the wind of its fringe of feathers.
May that arrow [of Pārvatī (Caṇḍī)] protect you!

Notes. 1. Sharp as Death, the messenger of Yama. The commentary glosses *svapuruṣāḥ*, 'his own men,' by *svakīyadūtāḥ*, 'his own messengers.' 2. The genitive *vidviṣaḥ*, 'Foe,' appears to be an objective genitive depending on *preṣito*, 'was sped.' 3. Lit. 'having made a cleaving of the mark'; the 'mark' was Mahiṣa. 4. The words *gāṃ . . . pātālaṃ* occur again in stanza 39, in the same order as here, and in the same position in the *pādas*. 5. Tārkṣya was Garuḍa, the inveterate foe of all serpents; cf. *Sūryaśataka*, stanza 47, note 3. The commentary says: 'Formerly the snakes were frightened by Garuḍa's entering Pātāla, because of the wind [stirred up] by his wings; even so by the [winged] arrow of Pārvatī (Caṇḍī).'

19

vajram vinyasya hāre harikaragalitaṃ kaṇṭhasūtre ca cakraṃ
keśān baddhvā 'bdhipāśāir dhṛtadhanadagadā prāk pralīnān vihasya
devān utsāraṇotkā kila mahiṣahatāu mīlato hrepayantī
hrīmatyā hāimavatyā vimativihataye tarjitā stāj jayā vaḥ

Jayā,[1] by placing in her garland of pearls the thunderbolt[2] ‹that had fallen from the hand of Indra›,[3] and on her necklace the discus ‹that had fallen from the hand of Viṣṇu›,
By binding up her hair with the nooses of (Varuṇa), the Ocean, and by carrying the mace of (Kubera), Giver of Wealth, mocked the gods who had formerly fled,
And with pretended[4] desire to drive them away, put them to shame as they reassembled
On [the occasion of] the death of Mahiṣa. But she was rebuked by the modest Hāimavatī[5] (Caṇḍī).
May that Jayā remove your errors of judgment!

Notes. 1. Jayā was one of Caṇḍī's attendants; cf. stanza 15, note 7. 2. The gods had abandoned their weapons in their flight from Mahiṣa; Jayā, who had picked up these weapons, now flaunts them in the faces of their quondam owners. 3. Hari is an epithet both of Viṣṇu and of Indra; cf. stanza 15, note 1. 4. The particle *kila* seems to have an ironical force here. 5. A patronymic from Himavat, 'Snow-possessing,' an epithet of Himālaya, who was Caṇḍī's father.

20

khaḍge pānīyam āhlādayati hi mahiṣaṃ pakṣapātī pṛṣatkaḥ
śūleneśo yaśobhāg bhavati parilaghuḥ syād vadhārhe 'pi daṇḍaḥ

hitvā hetīr itī 'vā 'bhihatibahalitaprāktanāpāṭalimnā
pārṣṇyāiva proṣitāsuṃ suraripum avatāt kurvatī pārvatī vaḥ

'On the sword there is that which may be drunk; but it would indeed refresh Mahiṣa[1];
The ‹flying› arrow ‹sides with›[2] [him]; [if killed] by the trident, he would become Īśa[3] (Śiva), and entitled to fame;
And in the case of one who is deserving of death, a staff [as instrument of punishment] would be too light.'
With this thought, as it were, Pārvatī (Caṇḍī) laid aside her weapons, and simply with her heel, whose previous redness[4] was increased by striking him, made (Mahiṣa), Foe of the Gods, reft of life.
May Pārvatī (Caṇḍī) protect you!

Notes. 1. There is blood on the sword, and Mahiṣa would be refreshed by any kind of drink. 2. The arrow is *pakṣapātī*, 'flying,' but in order to bring the translation into harmony with the sentiment, the meaning 'siding with,' 'partial to,' must be used. 3. Mahiṣa, if the trident were sticking in his body, would be a 'trident-bearer'; but *śūlin*, 'Trident-bearer,' is one of Śiva's epithets; Mahiṣa would thus become Śiva (Īśa). See the illustration in Moor, *Hindu Pantheon*, pl. 6, p. 22, where Śiva is pictured holding a trident. 4. The commentary says: 'In the case of Devī's foot, its natural reddishness was increased by the slaying of Mahiṣa.'

21

kṛtvedṛk karma lajjājananam anaśane śakra mā 'sūn vihāsīr
vitteśa sthāṇukaṇṭhe jahi gadam agadasyā 'yam evopayogaḥ
jātaś cakrin vicakro ditija iti surāṃs tyaktahetīn bruvantyā
vrīḍāṃ vyāpāditārir jayati vijayayā nīyamānā bhavānī

'O Śakra (Indra), ‹who didst abandon thy thunderbolt›,[1] even though thou hast committed such a shame-causing deed, do not, ‹in fasting›, abandon thy life;
O (Kubera), Lord of Wealth, dispel the disease on the neck[2] of Sthāṇu (Śiva), for that is surely the [proper] employment of ‹medicine›,[3] and of ‹one who is bereft of his mace›;
O (Viṣṇu), Bearer of the Discus, (Mahiṣa), Offspring of Diti, is ‹deprived of his army›,[4] but thou art ‹deprived of thy discus›.'

By Vijayā,[5] uttering these words to the gods who had abandoned their weapons, Bhavānī (Caṇḍī), who destroyed her foe (Mahiṣa), was put to the blush.[6]

Glory to Bhavānī (Caṇḍī)!

[*In this stanza the usual benediction is omitted.*][7]

Notes. 1. The pun depends on *anaśane* (loc.), 'in fasting,' and *anaśane* (voc.), 'O thou deprived of the thunderbolt.' The meaning is that Indra should not starve himself to death in chagrin, merely because he abandoned his weapon and ran away in the battle with Mahiṣa. The commentary says: 'For he who commits a shame-causing deed abandons life by fasting.' 2. Śiva drank the poisonous fluid *kālakūṭa* that was produced at the churning of the ocean, and its virulence was such as to stain his neck dark-blue; hence one of his epithets is *nīlakaṇṭha*, 'whose neck is dark-blue'; cf. *Mahābhārata*, 1. 18. 41–43 and *Sūryaśataka*, stanza 42, note 12. 3. The pun rests on *agada*, meaning 'medicine' and 'deprived of the mace.' Kubera lost his weapon, the mace (*gadā*), in the battle with Mahiṣa. 4. The pun rests on *vicakra*, 'without an army' and 'without the discus.' 5. Vijayā was one of Caṇḍī's attendants; cf. stanza 12, note 1, and stanza 15, note 7. 6. Caṇḍī is ashamed because her handmaid thus presumes to taunt the gods. 7. For the omission of the benediction, cf. stanza 3, note 5.

V.L. (b) *artheśa sthāṇukaṇṭhe.* (d) *lajjāṃ vyāpāditārir.*

22

deyād vo vāñchitāni cchalamayamahiṣotpeṣaroṣānuṣaṅgān nītaḥ pātālakukṣiṃ hṛtabhuvanabhayo bhadrakālyāḥ sa pādaḥ yaḥ prādakṣiṇyakāṅkṣāvalayitavapuṣā vandyamāno muhūrtaṃ śeṣeṇevendukāntopalaracitamahānūpurābhogalakṣmīḥ

Because of its connection with anger,[1] in crushing Mahiṣa, who was full of deceit,

The foot of Bhadrakālī (Caṇḍī), which had taken away the fear of the world, was brought to the depths of Pātāla,

Where, resplendent with the circle of its mighty anklet that was made of moon-stone[2] jewels,

It seemed to be for an instant adored by Śeṣa, whose body entwined it out of a desire to circumambulate[3] it properly.[4]

May that foot of Bhadrakālī (Caṇḍī) grant your desires!

Notes. 1. The commentary seems to imply that the foot of Caṇḍī was

brought to Pātāla as a punishment for the loss of merit engendered by yielding to anger, but it may be that the idea involved is simply that, in killing Mahiṣa, the foot struck so hard a blow in its anger, that it crashed through the earth's surface, and momentarily entered the lower world. Śeṣa, the serpent king of Pātāla, mistaking the circular anklet on this foot for a serpent, and being desirous of treating his visitor with proper hospitality, circumambulated the anklet—and so the foot of Caṇḍī at the same time—by entwining his body about it. Thus the mighty Śeṣa became but the foot-ornament of the goddess. On Śeṣa, see *Sūryaśataka*, stanza 35, note 8, and stanza 75, note 5. 2. On the moon-stones, see *Sūryaśataka*, stanza 37, note 5. 3. Respectful circumambulation required that the object honored should be kept to the right of the circumambulator. 4. The fanciful picture portrayed in this stanza is an instance of *utprekṣā*, 'Poetic Fancy.'

V.L. (a) *-doṣānuṣaṅgān.* (b) *kṛtaparamabhayo bhadrakālyāḥ.*

23

śūlaṃ tūlaṃ nu gāḍhaṃ prahara hara hṛṣīkeśa keśo 'pi vakraś
cakreṇā 'kāri kiṃ me pavir avati na hi tvāṣṭraśatro dyurāṣṭram
pāśāḥ keśā 'bjanālāny anala na labhase bhātum ity āttadarpaṃ
jalpan devān divāukoripur avadhi yayā sā 'stu śāntyāi śivā vaḥ

'O Hara (Śiva), is thy trident nothing but cotton? [therefore] strike hard[1]; <O (Viṣṇu), Lord of the Senses>,[2] <whose hair is thy joy>,

Is my hair also made twisted by thy discus[3]? O (Indra), Foe of Tvaṣṭar's Son,[4] thy thunderbolt does not indeed protect thy quarter of the sky;

O (Varuṇa), Lord of Waters, thy nooses[5] are but lotus-stalks[6]; O Anala (Agni), thou canst not [longer] shine.'[7] As with these words

(Mahiṣa), the Foe of the Gods, was proudly[8] addressing the gods, he was put to death by Śivā (Caṇḍī).

May that Śivā (Caṇḍī) bring you prosperity!

Notes. 1. Śiva's trident made no more impression on Mahiṣa than would a flock of cotton. 2. The compound *hṛṣīkeśa* may be resolved into *hṛṣīka-īśa*, 'Lord of the Senses,' and *hṛṣī-keśa*, 'whose hair is his joy.' In the latter sense, it probably contains an allusion to the *śrīvatsa*, a curl of hair, the result of Śiva's spear-thrust in Viṣṇu's breast, and worn by the latter as a treasured possession over the wounded spot; cf.

Mahābhārata, 12. 342. 132–133. In *Mahābhārata*, 1. 64. 53, *śrīvatsāṅko hṛṣīkeśaḥ* is read, with these two words in juxtaposition, among a series of epithets applied to Viṣṇu; so also in *Mahābhārata*, 13. 147. 3. But in *Mahābhārata*, 12. 342 66–67, the etymology of *hṛṣīkeśa* is explained as 'whose hair is [Agni and Soma], the two joys,' *hṛṣī* being taken as dual. 3. The taunt is intended to shame Viṣṇu, who abandoned his weapon, the discus, in his flight from the battle. 4. In *Rig Veda*, 10. 8. 8–9, it is recorded that Viśvarūpa, the three-headed son of Tvaṣṭar, was slain by Indra and Trita; but in the *Bhāgavata Purāṇa*, 6. 9. 11–18, the son of Tvaṣṭar is identified with Vṛtra, Indra's celebrated adversary; cf. stanza 60, note 3. 5. The noose was Varuṇa's weapon and attribute; cf. *Sūryaśataka*, stanza 59, note 3. 6. That is, they have no more strength than the stalks of a lotus. 7. The commentary notes: 'Thou art slain [outshone?] by the splendor of me.' 8. On the analogy of *āttagarva* and *āttagandha*, 'humiliated' (cf. Böhtlingk and Roth, *PWB*, and Monier-Williams, *Skt.-Engl. Dict.* s.v.—cf. also *āttamanaska*, *āttavacas*, etc.), one might render *āttadarpaṃ*, which the commentary says is to be taken adverbially, as 'shorn of pride'; but it is probably used here to mean 'with an assumption of pride.' In stanza 57, where *āttadarpaṃ* refers to Mahiṣa, the meaning 'with an assumption of pride' best fits the sense, and in stanza 29, *āttahāsā* must mean 'assuming mockery,' 'mocking'; cf. *pwb*, s.v. *āttavidya*, 'having gained knowledge,' and *āttavibhava*, 'having attained wealth.'

V.L. (d) *yayā pārvatī pātu sā vaḥ.*

24

śārṅgin bāṇaṃ vimuñca bhramasi balir asāu saṃyataḥ kena bāṇo
gotrāre hanmy ahaṃ te ripum amararipus tv eṣa gotrasya śatruḥ
dāityā vyāpādyatāṃ drāg aja iva mahiṣo hanyate manmahe 'dyety
utprāsyomā purastād anu danujatanuṃ mṛdnatī trāyatāṃ vaḥ

'O Bowman (Viṣṇu), let fly thine arrow; thou art mistaken [in supposing[1] that] this (Mahiṣa) is Bali; why is thy arrow held back[2]?

O (Indra), Foe of the *Gotras*[3] (Mountains), I am slaying thy foe; [for] this (Mahiṣa), Foe of the Gods, is also a Foe of the *Gotra* (Family);

O ye Dāityas, today at my festival a buffalo (Mahiṣa) is sacrificed like a he-goat[4]; let him be quickly despatched.'

Having in these words first derided [the gods], Umā (Caṇḍī)
then crushed the body of the Dānava[5] (Mahiṣa).
May Umā (Caṇḍī) protect you!

Notes. 1. The commentary supplies *iti*. 2. This *pāda* may also be read as follows: 'O Viṣṇu, let Bāṇa go; thou art mistaken [in supposing that] this [thy captive] is Bali; why is Bāṇa held in captivity?' The demon Bāṇa, who was Bali's son (cf. *Mahābhārata*, 1. 65. 20), was, like his father, an enemy of Viṣṇu. The struggle in which Bāṇa was worsted by Kṛṣṇa (Viṣṇu) is described in the *Viṣṇu Purāṇa*, 5. 32–33 (Wilson, vol. 5, p. 107–120). The commentary says: 'Thou art the cause of the confining of Bali, therefore the setting free of Bāṇa is [a] suitable [act] for thee.' For Bali, and his relations with Viṣṇu, see *Sūryaśataka*, stanza 7, note 4. 3. Indra is called *Gotrāri*, 'Foe of the Mountains,' because, as is told in familiar legends, he cut off their wings and cleft the hills with his thunderbolt (cf. *Sūryaśataka*, stanza 5, note 7, and stanza 40, note 7), but in the epithet *gotrasya śatruḥ*, as applied to Mahiṣa, *gotra* must be taken to mean 'family,' the explanation, as given by the commentary, being as follows: 'This foe of the gods, Mahiṣa, is a foe of the *gotra*, that is, of his own family, since both gods and demons are descendants of Kaśyapa; therefore he also is a *gotrāri*, and I therefore, thinking it not suitable that there should be two *gotrāris*, am putting to death this one, thy foe.' 4. The commentary says: 'At the festival of Devī (Caṇḍī), a he-goat is slain.' To-day, at the Durgā festival, held in Bengal and other parts of India, buffaloes, as well as goats, are sacrificed as victims; cf. Introd., p. 257. Blood sacrifices to Caṇḍī are authorized by the *Kālikā Purāṇa*; cf. the *Rudhirādhyāya*, 'Blood-chapter,' of that *Purāṇa*, translated by W. C. Blaquière in *Asiatic Researches*, vol. 5, p. 371–391, London, 1799. 5. The Dānavas were sprung from Danu, wife of Kaśyapa and daughter of Dakṣa.

V.L. (b) *ripum asuraripuḥ*.

25

spardhāvardhitavindhyadurbharabharavyastād vihāyastalaṃ
hastād utpatitā prasādayatu vaḥ kṛtyāni kātyāyanī
yāṃ śūlām iva devadārughaṭitāṃ skandhena mohāndhadhīr
vadhyoddeśam aśeṣabāndhavakuladhvaṃsāya kaṃso 'nayat

From[1] [Kaṃsa's] hand, crushed[2] by her weight that was as hard
to support[3] as the Vindhya,
Which expanded[4] itself in emulation [of Himālaya], up to the
sky rose Kātyāyanī (Caṇḍī),
Whom Kaṃsa, with mind blinded by error, had carried on his
shoulder, like a spear[5] made of *devadāru*[6] wood,

To the place of execution, in accord with his [purpose of] destroying the entire family of his relative.[7]
May Kātyāyanī (Caṇḍī) make successful your acts[8]!

Notes. 1. The events narrated in this stanza are doubtless to be referred to the following story given in the *Harivaṃśa*, 2. 1–4 (ed. Nārāyaṇātmaja Vināyakarāya, Bombay, 1891; cf. Engl. transl. by M. N. Dutt, p. 244–259, Calcutta, 1897), in the *Viṣṇu Purāṇa*, 5. 1–3 (Wilson, vol. 4, p. 245–271), and referred to in *Mahābhārata*, 4. 6. 1–3: Kaṃsa was king of Mathurā, and the sage Nārada had foretold that the eighth child of Kaṃsa's aunt (or, cousin) Devakī should kill Kaṃsa. By divine appointment, this eighth child was to be an incarnation of Viṣṇu (Kṛṣṇa). Kaṃsa, having heard the prophecy, had the children of Devakī put to death as soon as they were born, and in this way the first seven were disposed of. But Viṣṇu, who was destined to be the eighth, arranged for his own preservation in the following manner. He ordained that Nidrā (whom the context shows to be identical with Durgā or Caṇḍī) should be born of Yaśodā, wife of Kaṃsa's herdsman, the same night on which he himself was to be born of Devakī. Vasudeva, the husband of Devakī, managed, under cover of the darkness, to exchange the two babes, taking Kṛṣṇa to Yaśodā, and bringing back the girl child Caṇḍī to the bed of his wife Devakī. Kaṃsa was informed by Vasudeva, who was under obligation by promise to announce the birth of every child of Devakī, that a girl child had been born, and that he was earnestly begged by the parents of the infant to spare its life. This, however, Kaṃsa refused to do, and seizing the babe by its foot, he dashed out its brains against a stone. Then, instantly, the goddess rose from the ground, full-grown and in full panoply, and after telling Kaṃsa that his crime in killing her should be expiated by his own death, she mounted up to the sky. Stanzas 45 and 54 of the *Caṇḍīśataka* contain further reference to this same anecdote, as does also Mayūra's stanza entitled 'The Dream of Kṛṣṇa,' translated above, p. 241. 2. Lit. *vyasta* means 'scattered'; it is glossed by *vikala*, 'maimed'; I have rendered by 'crushed.' 3. The idea perhaps is that Caṇḍī, though but an infant, was nevertheless a goddess, and therefore of weight sufficient to crush a mortal hand; or perhaps the hand was symbolically crushed, looking forward to the time when Kaṃsa would be wholly crushed by the weight of her anger, in accord with her prophecy that he should atone for her murder with his own death (see note 1). 4. For the story of the growth of the Vindhya, see stanza 17, note 2. 5. He carried the infant as easily as one would carry a spear. 6. The *Pinus Devadāru* or *Deodar* (also *Avaria Longifolia* and *Erythrosylon Sideroxyloides*); so Monier-Williams, *Skt.-Engl. Dict.* s.v. *devadāru*. 7. Devakī, whose children Kaṃsa had been killing, was his father's sister (or, his cousin), and so his relative. 8. It is noteworthy that this stanza contains no mention of Mahiṣa, and the same is true of stanzas 45, 49, 54 and 71. The meter of this stanza is *śārdūlavikrīḍita*.

26

tūrṇaṃ toṣāt turāṣāṭprabhṛtiṣu śamite śātrave stotrakṛtsu
klāntevopetya patyus tatabhujayugalasyā 'lam ālambanāya
dehārdhe gehabuddhiṃ pratıvihitavatī lajjayā "līya kālī
kṛcchraṃ vo 'nicchayāivā "patitaghanatarāśleṣasāukhyā vihantu

While those who are led by Indra,[1] quickly, and because of joy over their fallen enemy (Mahiṣa), compose hymns of praise [in honor of Caṇḍī],
That goddess flies for refuge, as one who is weary, to her husband, who has a pair of arms outstretched for her secure protection,[2]
And, seeking to conceal any knowledge of [the whereabouts of] her home[3] in one half of his body,[4] she clings to him in her bashfulness.
Thus, without design, she verily enjoys the felicity of a more than close embrace.[5]
May Kālī (Caṇḍī) ward off trouble from you!

Notes. 1. The compound *turāṣāṭ*, 'he who overcomes the mighty,' is here, according to the commentary, an epithet of Indra. 2. Lit. 'for her excessive support.' 3. Lit. 'guarding against knowledge of her home.' 4. A reference to Śiva's manifestation as the *Ardhanārīśa*, half man and half woman; cf. stanzas 28, 80 and 91, and *Sūryaśataka*, stanza 88, note 4. 5. Lit. 'to whom indeed has fallen, without design, the felicity of a rather close embrace'; this is the result, of course, of her living in one half of Śiva's body.

V.L. (a) *tūrṇaṃ roṣāt.*

27

āstāṃ mugdhe 'rdhacandraḥ kṣipa surasaritaṃ yā sapatnī bhavatyāḥ
krīḍā dvābhyāṃ vimuñcā 'param alam amunāikena me pāśakena
śūlaṃ prāg eva lagnaṃ śirasi yad abalā yudhyase 'vyād vidagdhaṃ
sotprāsālāpapātāir iti danujam umā nirdahantī dṛśā vaḥ

'O[1] lovely lady (Caṇḍī), leave the ‹arrow›[2] and ‹crescent› alone, but throw [at me] the (Ganges), River of the Gods,[3] who is thy co-wife;

The game [is played] with two ‹dice› or ‹nooses›; throw another one; have done with that one ‹die› or ‹noose› for me;

[As for your ‹trident›], a ‹pang›[4] has just come into my head, since thou, «a woman», «without an army»,[5] fightest with me.'

‹Clever›[6] [though Mahiṣa was] with these shafts of derisive[7] speech, Umā (Caṇḍī) with her eye burnt up that Dānava, [who was accordingly] ‹consumed›.

May Umā (Caṇḍī) protect you!

Notes. 1. Each of the first three *pādas* contains, punningly, a reference to some one of Caṇḍī's weapons—the arrow, noose and trident—and this underlying notion of the weapons, together with Mahiṣa's scorn of them, is the only thing that gives coherence to the stanza. 2. A certain type of arrow is called *ardhacandra,* 'half-moon,' presumably because its barb is shaped like the cusp of the crescent moon. 3. Śiva wore both the crescent moon and the Ganges on his head; cf. *Sūryaśataka,* stanza 42, note 10, and *Caṇḍīśataka,* stanza 3, note 2. Mahiṣa implies that there is jealousy between Gaṅgā and Caṇḍī, inasmuch as they are rival wives of Śiva. See Mayūra's stanza, entitled 'The Anger of Umā' (p. 240, above), where Umā's (Caṇḍī's) jealousy of Gaṅgā is again alluded to. 4. According to the commentary, *śūla* means 'a weapon and a disease.' 5. The commentary reads: 'Since thou, a woman, fightest with me, this is a *śūla* having the form of a disgrace; or, since I have an army (*sabalaḥ sasāinyaḥ*), and thou art alone, without an army, this is indeed a *śūla* having the form of a disgrace clinging to my head.' As applied to the weapons, *śūla* means 'trident,' and we may translate: 'A trident entered my head, when you fought [historical present] with me.' This *pāda* offers difficulties at best. 6. The cleverness refers to Mahiṣa's ability to pun. 7. The scorn was for Caṇḍī's weapons.

28

vaktrāṇāṃ viklavaḥ kiṃ vahasi bata rucaṃ skanda ṣaṇṇāṃ viṣaṇṇām

anyāḥ ṣaṇ mātaras te bhava bhava sakalas tvaṃ śarīrārdha-labdhyā

jihmāṃ hanmy adya kālīm iti samam asubhiḥ kaṇṭhato nirgatā gīr

gīrvāṇārer yayecchāmṛdupadamṛditasyā 'drijā sā 'vatād vaḥ

'O Skanda (Kārttikeya), why, alas, dost thou, so distressed, wear a despondent expression[1] on thy six faces? Thou hast six other mothers.[2]

O Bhava (Śiva), become thou whole by taking possession of the [other] half of thy body,[3] for today I shall slay the false Kālī[4] (Caṇḍī).'

These words went out from the throat of (Mahiṣa), Foe of the Gods, together with the [breath of his] life,

As he was crushed at her pleasure by the tender foot of (Caṇḍī), the Daughter of the Mountain.[5]

May (Caṇḍī), Daughter of the Mountain, protect you!

Notes. 1. I have rendered *rucaṃ* by 'expression,' although its literal meaning is 'luster.' 2. Skanda is Kārttikeya, usually called the son of Agni and Svāhā, but sometimes of Śiva and Pārvatī (Caṇḍī); cf. the account given above, in stanza 5, note 1. He really had no mother, as the story related in *Mahābhārata*, 3. 225, and *Rāmāyaṇa*, 1. 37, points out, but he was fostered by the six Kṛttikās (the Pleiades), who from this circumstance are called his six mothers; cf. *Mahābhārata*, 3. 226. 22–25, and *Rāmāyaṇa*, 1. 37. 24–29. He was born with six faces; cf. *Mahābhārata*, 3. 225. 17, and *Rāmāyaṇa*, 1. 37. 29. Mahiṣa is here seeking to console Skanda for the death of Caṇḍī, which he (Mahiṣa) claims to be on the point of bringing to pass. 3. Caṇḍī occupied one half of Śiva's body; cf. stanza 26, note 4. 4. The commentary attributes the following thought to Mahiṣa: 'She is dishonest and black (*kālī*), but you are honest and white; hence the union of you two is not fitting; therefore I am slaying her.' 5. Caṇḍī, or Pārvatī, was the daughter of Himālaya.

V.L. (d) *gīrvāṇārer yadṛcchāmṛdu-*.

29

gāhasva vyomamārgaṃ gatamahiṣabhayāir bradhna viśrabdham aśvāiḥ
śṛṅgābhyāṃ viśvakarman ghaṭayasi na navaṃ śārṅginaḥ śārṅgam anyat
āibhī tvaṅ niṣṭhureyaṃ bibhṛhi mṛdum imām īśvarety āttahāsā
gāurī vo 'vyāt kṣatāriḥ svacaraṇagarimagrastagīrvāṇagarvā

'O Bradhna (Sūrya), roam confidently over the pathway of the sky[1] with thy horses that need now have no fear of Mahiṣa;
O Viśvakarman,[2] art thou not fashioning another new bow for the Bowman (Viṣṇu) from the two horns[3] [of Mahiṣa]?
O Īśvara (Śiva), that elephant's skin [thou art wearing] is rough; take this soft [skin of Mahiṣa].' Thus in derision[4]
Spake Gāurī (Caṇḍī), who slew her foe (Mahiṣa) and humbled the pride[5] of the gods by the weight of her foot.
May Gāurī (Caṇḍī) protect you!

Notes. 1. Lit. 'plunge confidently into the pathway of the sky.' 2. Viśvakarman was the artificer of the gods, and in the Epic and Puranic periods is invested with the functions of the Vedic Tvaṣṭar; cf. Dowson, *Hindu Mythology*, p. 363–364. He corresponds to the Vulcan of the Romans, and to the Hephaestus of the Greeks. 3. The implication is that Viṣṇu needs a new bow, since he lost his old one in the battle with Mahiṣa. But if we render as 'thou art not fashioning, etc.,' the idea would be that there is no need to fashion a new bow for Viṣnu, since Caṇḍī, by killing Mahiṣa, had recovered his old one which Mahiṣa had won from him in the battle. 4. On *āttahāsā*, and its meaning, see stanza 23, note 8. 5. Lit. 'devoured the pride.'

30

kṣipto bāṇaḥ kṛtas te trikavinatitato nirvalir madhyadeśaḥ
prahrādo nūpurasya kṣataripuśirasaḥ pādapātāir diśo 'gāt
saṅgrāme saṃnatāṅgi vyathayasi mahiṣaṃ nāikam anyān api tvaṃ
ye yudhyante 'tra nāivety avatu patiparīhāsahṛṣṭā śivā vaḥ

'‹The arrow was sped›, and «thy abdomen», ««stretched taut by the twisting of thy shoulders»», ««became free from wrinkles»»,[1]
While ‹Bāṇa was laid low›, and «the Middle Region»,[2] «being stretched in obeisance to the three sacred syllables»,[3] ««became freed from Bali»»;
Because of the stampings of thy foot on the head of thy slain foe (Mahiṣa), the ‹noise› of thy anklet, and also ‹Prahrāda›, went to the skies;
O (Caṇḍī) of the contracted limbs, [thus] in the battle thou

didst discomfit not Mahiṣa alone, but also others[1] who did not fight there at all.'

With these witty speeches of her husband (Śiva), Śivā (Caṇḍī) was delighted.

May Śivā (Caṇḍī) protect you!

Notes. 1. Owing to the muscular effort put forth in drawing a bow, the shoulders are thrown back, and the *trivali*, or triple wrinkle over the abdomen—considered a mark of beauty in women—is momentarily smoothed out. This seems to be the explanation of the commentary, which reads: 'For at the moment of despatching an arrow, the abdomen, owing to the upright position (*ūrdhvottambhana*) of the body, becomes free from wrinkles.' 2. The Middle Region (*Madhyadeśa*) comprised the north central part of India. 3. The three sacred syllables (*vyāhṛti*) are the names of the first three of the seven worlds—*bhūr, bhuvas* and *svar*—and are pronounced after *om* by every Brāhman on commencing his daily prayers; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. *vyāhṛti*. 4. The 'others' were the demons Bāṇa, Bali and Prahrāda, who are referred to, punningly, in the words 'noise' (*prahrāda*), 'arrow' (*bāṇa*), and 'wrinkle' (*bali* or *vali*). According to the commentary, the wit or jest lies in the conception that Caṇḍī discomfited three people who were really not present in the battle at all. Prahrāda was Mahiṣa's uncle; Bali was grandson of Prahrāda, and father of Bāṇa; cf. *Bhāgavata Purāṇa*, 6. 18. 10–19, where the genealogy of the Dāityas is recorded.

V.L. (c) *saṅgrāme saṃtatā vo.* (d) *ye vidyante 'tra; patipariṁśatuṣṭā bhavānī.*

31

merāu me rāudraśṛṅgakṣatavapuṣi ruṣo nāiva nītā nadīnāṃ
bhartāro riktatāṃ yat tad api hitam abhūn niḥsapatno 'tra ko 'pi
etan no mṛṣyate yan mahiṣa kaluṣitā svardhunī mūrdhni mānyā
śambhor bhindyād dhasantī patim iti śamitārātir ītīr umā vaḥ

'When Meru[1] had its body wounded by thy cruel horns,[2] I felt no anger[3]: and when the (Oceans), the Lords of Rivers,

Were brought to a state of emptiness,[2] that too was agreeable, [for] then a certain person[4] came to be without a rival;

But this, O Mahiṣa, is not forgiven—that the revered (Ganges), River of Heaven, on the head of Śambhu (Śiva) should be defiled.'[5]

With these words Umā (Caṇḍī), who slew her foe (Mahiṣa), mocked[6] her husband (Śiva).
May Umā (Caṇḍī) destroy your distresses!

Notes. 1. Meru, the Dawn Mountain (cf. *Sūryaśataka,* stanza 1, note 4), was Caṇḍī's grandfather, the father of Caṇḍī's mother Menā; cf. *Rāmāyaṇa,* 1. 35. 16–17. 2. The *Mārkaṇḍeya Purāṇa,* 83. 24–26 (Pargiter, p. 480), in describing the battle between Mahiṣa and Caṇḍī, says: 'And he [Mahiṣa], great in valour, pounding the surface of the earth with his hooves in his rage, tossed the mountains aloft with his horns, and bellowed; . . . and the sea, lashed by his tail, overflowed in every direction; . . . mountains fell in hundreds from the sky, being cast down by the blast of his breath.' 3. Lit. 'no angers at all.' 4. The 'certain person' was Śiva. On this the commentary says: 'Ocean and Mahādeva (Śiva) were [both] husbands of Gaṅgā (Ganges), but on Ocean's being made empty, Mahādeva's (Śiva's) husbandship of Gaṅgā came to be without a rival.' 5. The commentary says: 'She became impure by touching another man.' On Śiva's relation to Ganges, cf. stanza 3, note 2. 6. She ironically pretends to be solicitous only for her rival Gaṅgā.

V.L. (a) The Kāvyamālā text reads *nadīnā*; following the commentary, I have emended to *nadīnāṃ*.

32

sadyaḥ sādhitasādhyam uddhṛtavatī śūlaṃ śivā pātu vaḥ
pādaprāntaviṣakta eva mahiṣākāre suradveṣiṇi
diṣṭyā deva vṛṣadhvajo yadi bhavān eṣā 'pi naḥ svāminī
saṃjātā mahiṣadhvajeti jayayā kelāu kṛte 'rdhasmitā

Just when Śivā (Caṇḍī) had pulled out [from Mahiṣa's body] the trident[1] that had effected its object,
And while the tip of her foot was resting on (Mahiṣa), Foe of the Gods, who was in the form of a buffalo,[2]
She half smiled when a jest was made by Jayā,[3] who said: 'Is it not auspicious, O God (Śiva), that whereas
Your Excellency's emblem is a bull, (Caṇḍī), this mistress of ours, has also acquired an emblem, namely, a buffalo (*mahiṣa*)?'[4]
May Śivā (Caṇḍī) protect you[5]!

Notes. 1. Mahiṣa had had a taste of all of Caṇḍī's weapons before he received the final *coup de grâce* from her foot. 2. Lit. 'while the foe

of the gods, in the form of a buffalo, was adhering to the edge of her foot.' The picture presented in the first two *pādas* is that of Caṇḍī bracing her foot against Mahiṣa's body in order to pull out the trident. While in this position, she appears to be standing upon or mounted on him, thus giving rise to Jayā's little jest which compares her to Śiva, since the latter is often represented as mounted on his bull. 3. Jayā was Caṇḍī's handmaid, as already explained in stanza 15, note 7. 4. The commentary says: 'Proper is the union of you two, for you both have cattle as your emblems; this, however, is the laughable thing—that you are mounted on a bull, but she on a buffalo.' 5. The meter of this stanza is *sārdūlavikrīḍita*.

V.L. (b) *protaprāntaviṣakta*.

33

vidrāṇendrāṇi kiṃ tvaṃ draviṇadadayite paśya saṃkhyaṃ svasakhyāḥ
svāhe svasthā svabhartary amṛtabhuji mudhā rohiṇī roditī 'va
lakṣmi śrīvatsalakṣmorasi vasasi purety ārtam āśvāsayantyāṃ
svargastrāiṇaṃ jayāyāṃ jayati hataripor hrepitaṃ hāimavatyāḥ

'O Indrāṇī,[1] why art thou perplexed? O wife of (Kubera), Giver of Wealth, behold the [successful] conflict of thy friend (Caṇḍī);
O Svāhā,[2] compose thyself, for thy husband (Agni) [will soon be] enjoying the residue of sacrifices[3]; Rohiṇī[4] is weeping, as it were, without cause;
O Lakṣmī, thou wilt[5] soon [again] be reposing on the breast of (Viṣṇu), whose emblem is the *śrīvatsa*.'[6] As Jayā[7] in these words
Was consoling the unhappy[8] women of heaven, a modest feeling[9] [arose in] Hāimavatī (Caṇḍī), who slew her foe (Mahiṣa).[10]
Glorious is the modesty of Hāimavatī (Caṇḍī)!

[*In this stanza the usual benediction is omitted.*][11]

Notes. 1. The wife of Indra. 2. The wife of Agni. 3. Usually, *amṛtabhuj* means 'nectar-enjoyer,' 'god,' but I have rendered as 'enjoying the residue of sacrifice'—a meaning allowed by the lexicons—because the commentary says: 'Now, since Mahiṣa is slain, he (Agni) will be worshiped with joy by Brāhmans.' 4. The wife of the Moon. 5. The particle *purā*, when used with a present tense, sometimes gives to that

tense the force of a future; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. **6.** Viṣṇu wore on his breast the curl of hair known as the *śrīvatsa*, which was produced by a thrust of Śiva's lance; cf. stanza 23, note 2. On Lakṣmī, and her relation to Viṣṇu, see *Sūryaśataka*, stanza 2, note 2, and stanza 42, notes 3 and 6. **7.** On Jayā, see stanza 15, note 7. **8.** The wives of the gods were unhappy because they believed that their husbands had perished in the battle with Mahiṣa. **9.** I have taken *hrepitaṃ* to be a participial noun, meaning 'modest feeling' (cf. stanza 38), although it is not so recognized in the lexicons. **10.** Caṇḍī was overcome with emotion at the thought that *she* had saved the husbands of all these women. The commentary says: 'Devī (Caṇḍī), on hearing all this consolation of the women of heaven, blushed (or, was ashamed).' Owing to her excessive modesty, she desired no praise for her acts. **11.** For similar omission of the benediction, cf. stanza 3, note 5.

V.L. (b) *svabhartaṛ amṛtasṛji*. (d) The Kāvyamālā text reads *hāimavatyā*; I have emended to *hāimavatyāḥ*, which is the reading of the commentary and of a similar passage in stanza 38.

34

nirvāṇaḥ kim tvam eko raṇaśirasi śikhiñ śārṅgadhanvā 'pi vidhyaṃs
tat te dhāiryaṃ kva yātaṃ jahihi jalapate dīnatāṃ tvaṃ nadīnaḥ
śakto no śatrubhaṅge bhayapiśuna sunāsīra nāsīradhūlir
dhig yāsi kveti jalpan ripur avadhi yayā pārvatī pātu sā vaḥ

'O Śikhin (Agni), art thou alone ‹worsted›[1] in the forefront of the battle? [Nay, for] he (Viṣṇu) whose bow is the *śārṅga* is also ‹without arrows›, having shot [them away].

O (Varuṇa), Lord of Waters, where has that bravery of thine gone? Give over[2] thy timidity, [for] thou art ‹Lord of Rivers›, and ‹not timid›.

O cowardly ‹Sunāsīra (Indra)›, ‹whose vanguard is excellent›, the dust of thy vanguard is not effective in defeating [me, thy] foe.[3]

Out upon *thee!* Where canst *thou* go?'[4] While uttering these [taunting] words, the Foe (Mahiṣa) was slain by Pārvatī (Caṇḍī).

May that Pārvatī (Caṇḍī) protect you!

Notes. 1. The force of the pun is lost in the translation; as applied to Agni (fire), *nirvāṇaḥ* means 'extinguished.' 2. The imperative *jahihi*, 'abandon,' 'give over,' usually has a long penult—*jahīhi*; cf. Whitney, *Sk. Grammar*, 665. The form with short penult is found also in *Sūryaśataka*, stanza 59. 3. The commentary says: 'Just as formerly [thy] enemies fled upon merely catching sight of the dust arising from the vanguard of thy army, even so now [they do] not.' 4. These same words—*dhig vīra kveti*—occur, with similar meaning, in stanza 82. The 'thee' and 'thou' refer to Caṇḍī. The commentary explains: 'Wherever thou wilt go, just there thou art slain.'

35

nandinn ānandado me tava murajamiduḥ samprahāre prahāraḥ
kiṃ dante romṇi rugṇe vrajasi gajamukha tvaṃ vaśībhūta eva
nighnan nighnann idānīṃ dyujanam iha mahākāla eko 'smi nā 'nyaḥ
kanyā 'drer dāityam ittham pramathaparibhave mṛdnatī trāyatām vaḥ

'O Nandin, in the battle thy blow, soft as [the noise[1] of] a drum, was to me a giver of joy;
O Elephant-faced (Gaṇeśa), why dost thou wander about, absolutely subdued,[2] with thy hair-like tusk[3] broken off?
I alone am ‹Mahākāla›,[4] ‹the great destruction›; there is no other here now who keeps constantly slaying the folk of heaven.'
As he was thus insulting her attendants,[5] (Caṇḍī), Daughter of the Mountain, crushed the Dāitya (Mahiṣa).
May (Caṇḍī), Daughter of the Mountain, protect you!

Notes. 1. The commentary supplies *dhvani*, 'noise.' 2. Gaṇeśa's corpulence did not permit of his running far or fast, so, although he attempted to flee he was easily overtaken and subdued by Mahiṣa. The commentary says: Because of having a protuberant belly, it is not possible [for thee] to make a distant flight.' 3. Lit. 'thy tusk, a hair,' but the commentary supplies 'like.' Presumably the tusk was comparable to a hair, either because it curled or because it was slender. The cause of the loss of Gaṇeśa's tusk is variously given; the *Brahmavāivarta Purāṇa* (3.40) tells how it was lost in conflict with Paraśurāma (cf. stanza 67, note 2) the *Śiśupāla-*

vadha (1.60) states that it was cut off by Rāvaṇa, and the *Haracarita* (18.23) says that it was lost as the outcome of a wager between Kumāra and Gaṇeśa as to which of them could most quickly encircle the earth; cf. H. Jacobi, *Brāhmanism,* in *Encyclopaedia of Religion and Ethics,* vol. 2, p. 799–813, sub-heading *Gaṇeśa* (p. 807), ed. James Hastings, New York, 1910. The *Caṇḍīśataka,* stanza 67, tells us that the tusk was broken off by the demon Mahiṣa. 4. Mahākāla was the name of one of Śiva's attendants, as well as being an epithet of Śiva himself. 5. Nandin, Gaṇeśa and Mahākāla were all attendants of Śiva, and so also of Caṇḍī, Śiva's wife. Gaṇeśa was the reputed son of Śiva and Pārvatī (Caṇḍī); for his parentage, see Kennedy, *Ancient and Hindu Mythology,* p. 352–356, and especially H. Jacobi, *Brāhmanism,* as cited in note 3; see also Moor, *Hindu Pantheon,* pl. 9, p. 42, where the infant Gaṇeśa is pictured held in Pārvatī's (Caṇḍī's) arms.

36

vajraṃ majño marutvān ari harir urasaḥ śūlam īśaḥ śirasto
daṇḍaṃ tuṇḍāt kṛtāntas tvaritagatigadām asthito 'rthādhi-
nāthaḥ
prāpan yatpādapiṣṭe dviṣi mahiṣavapuṣy aṅgalagnāni bhūyo
'py āyūṃṣī 'vā "yudhāni dyuvasataya iti stād umā sā śriye vaḥ

When[1] Umā (Caṇḍī) crushed with her foot the Foe (Mahiṣa) who had the body of a buffalo,

The inhabitants of heaven ‹obtained› again their weapons «that were sticking in his body», just as they ‹saved› their lives «inherent in their bodies»[2];

(Indra), whom the Maruts attend, [recovered] the thunderbolt from [Mahiṣa's] marrow; Hari (Viṣṇu), the discus from his breast; Īśa (Śiva), the trident from his head;

Kṛtānta (Yama) [recovered] the staff from his mouth; and (Kubera), Lord of Wealth, the swift-moving mace from his bones.[3]

May that Umā (Caṇḍī) bring you prosperity!

Notes. 1. For convenience, I have translated the last two *pādas* first. 2. The commentary says: 'Formerly, in the battle with Mahiṣa, the weapons of all the gods were plunged into his body; now, when Mahiṣa has been crushed by Devī (Caṇḍī), their weapons are obtained by them again; in like manner their lives are obtained (i.e. saved) through the destruction of Mahiṣa; for otherwise their lives were verily precarious. 3. Note that the name of the god has some similarity in sound

with the name of his weapon, or with the name of the part of the body from which the weapon is drawn; e.g. *Hari* draws the *ari* from the *uras*, and *Īśa* draws the *śūla* from the *śiras*—an exaggerated assonance (*yamaka*), which, however, finds its counterpart in stanza 52, and in *Sūryaśataka*, stanzas 71 and 81.

37

dṛṣṭāv āsaktadṛṣṭiḥ prathamam iva tathā sammukhīnā "bhimukhye
smerā hāsapragalbhe priyavacasi kṛtaśrotrapeyādhikoktiḥ
udyuktā narmakarmaṇy avatu paśupatāu pūrvavat pārvatī vaḥ
kurvāṇā sarvam īṣad vinihitacaraṇālaktakeva kṣatāriḥ

Pārvatī[1] (Caṇḍī), with her glance fixed on [‹Paśupati's (Śiva's)›] glance [in affection], [and on ‹Paśupati's (Mahiṣa's)› glance in anger], thus facing them face to face at the outset, as it were,

Smiling [affectionately when ‹Paśupati (Śiva)›] «proudly jested», [and scornfully ‹when Paśupati (Mahiṣa)›] «proudly mocked»,

Adding even more words worth listening to [when ‹Paśupati (Śiva)›] «flattered» [and when ‹Paśupati (Mahiṣa)›] «spoke her fair»,

Intent upon the carrying on of the sport [of battle] ‹in the case of Paśupati (Mahiṣa)›, just as formerly [she had been intent upon carrying on the sport of love] ‹in the case of Paśupati (Śiva)›,

Doing everything triflingly [‹in the case of Paśupati (Mahiṣa)›, but with real affection ‹in the case of Paśupati (Śiva)›],

Killed the Foe (Mahiṣa), and became smeared, as it were, with lac-dye on her foot.[2]

May Pārvatī (Caṇḍī) protect you!

Notes. 1. This is a troublesome stanza, but it seems to be clear that there is a pun, running all through, on the two meanings of the term *Paśupati*—Śiva and Mahiṣa. 2. After killing Mahiṣa, Caṇḍī found her foot smeared with blood, as if with lac-dye; cf. stanzas 2, 3, 12 and 44.

V.L. (a) *-dṛṣṭiḥ kṛtamukhavikṛtiḥ sammukhīnā*. (c) *paśupateḥ*.

38

dāityo dordarpaśālī na hi mahiṣavapuḥ kalpanīyābhyupāyo
vāyo vārīśa viṣṇo vṛṣagamana vṛṣan kiṃ viṣādo vṛthāiva
badhnīta bradhnamiśrāḥ kavacam acakitāś citrabhāno dahā
'rīn
evaṃ devāñ jayokte jayati hataripor hrepitaṃ hāimavatyāḥ

'The[1] Dāitya (Mahiṣa), in the form of a buffalo, and full of pride in his prowess,[2] is not indeed one in whose case the [ordinary] expedients[3] are effective:

[Therefore], O Vāyu (Wind), O Lord of Waters (Varuṇa), O Viṣṇu, O Bull-rider (Śiva), O Bull (Indra), why [this] wholly vain despondency?[4]

Gird on your armor, together with Bradhna (Sūrya), ceasing to be cowards[5], O thou (Agni) whose luster is variegated, burn up thy foes.'

While Jayā[6] was thus speaking to the gods,[7] a modest feeling[8] [arose in] Hāimavatī (Caṇḍī), who slew her foe (Mahiṣa).

Glorious is the modesty of Hāimavatī (Caṇḍī)!

[*In this stanza the usual benediction is omitted.*][9]

Notes 1 The sense of this stanza is that the gods must make special efforts to subdue Mahiṣa, since none of the ordinary means for subduing enemies are effective against him. 2. Lit. 'full of pride in his arm.' 3. The four recognized *upāyas*, or means of subduing an enemy, were 'conciliation' (*sāman*), 'bribery' (*dāna*), 'sowing dissension' (*bheda*), and 'open assault' (*daṇḍa*); cf. *Manu*, 7. 107–109, 198, and *Caṇḍiśataka*, stanza 46, note 1. The commentary says: 'He (Mahiṣa) is incapable of being subdued by the employment of *sāman*, etc.' 4. That is, despondency does no good; it is time for strenuous effort. The alliteration (*anuprāsa*) in this *pāda* is noteworthy. 5. Lit. 'without fear.' 6. On Jayā, see stanza 15, note 7. 7. The accusative *devān* must be taken as a sort of object of *jayokte* used with a verbal force—'in the utterance of Jayā to the gods.' The commentary glosses *devān* by *devān prati*, 'to the gods.' 8. For the construction of *hrepitaṃ*, see stanza 33, note 9. 9. For the omission of the benediction, cf. stanza 3, note 5.

V.L. (b) *bṛhat kiṃ viṣādo*. (d) *hataripur hrepitasvarmukāyā*.

39

ā vyoma vyāpisīmnāṃ vanam atigahanaṃ gāhamāno bhujānām

arcirmokṣeṇa mūrchan davadahanarucāṃ locanānāṃ trayasya
yasyā nirmajjamajjaccaraṇabharanato gāṃ vibhidya praviṣṭaḥ
pātālaṃ paṅkapātonmukha iva mahiṣaḥ stād umā sā śriye vaḥ

Mahiṣa, plunging into the very impenetrable forest [composed] of [Umā's (Caṇḍī's)][1] arms whose extremities reached to the sky,[2]
Became dazed at the emission of flame from the triad[3] of her eyes that gleamed like a fire in a burning forest;
[Then], bowed by the weight of her foot which sank into his lifeless[4] [body], he clove the earth,
And entered Pātāla,[5] as if expecting to wallow in its mud.[6]
May that Umā (Caṇḍī) bring you prosperity!

Notes. 1. The commentary says: 'Of the arms, that is to say, [the arms] of Devī (Caṇḍī).' 2. I have changed the division of the words in the reading of the Kāvyamālā text, from *ā vyomavyāpi sīmnāṃ* into *ā vyoma vyāpisīmnāṃ*, which is the reading of the commentary. This is, I confess, open to the objection that *vyāpin* appears not to be used at the beginning of compounds (cf. *pwb*, s.v.). As another alternative, one might read *āvyomavyāpisīmnāṃ* as a compound word. For the 'forest of arms' of Caṇḍī, cf. stanza 64, and Moor, *Hindu Pantheon*, pl. 19. 3. In the *Devī Upaniṣad*, Caṇḍī is addressed as 'thou represented with three eyes'; cf. Kennedy, *Hindu Mythology*, p. 492; her three eyes are also mentioned in the account of her birth given in the *Vāmana Purāṇa*; cf. Kennedy, *ibid.*, p. 335. See also *Caṇḍīśataka*, stanzas 40 and 51. It may likewise be noted that since Śiva had three eyes, Caṇḍī, who is Śiva's *śakti*—i.e. the female personification of his 'energy'—is also entitled to the possession of a like number. 4. Lit. 'marrowless,' meaning deprived of the life or the blood; for a similar conception, cf. stanza 3, note 4. 5. The words *gāṃ . . . pātālaṃ* occur in the same order, and in the same position in the *pādas*, in stanza 18. 6. The commentary notes an implied simile in this stanza. It reads: 'Just as any other buffalo (*mahiṣa*), when wandering in a forest, and heated by a forest-fire, enters a hollow, expecting to wallow in the mud, even so also this [buffalo—i.e. Mahiṣa], completely scorched by the flame of the eyes of Devī (Caṇḍī), enters Pātāla.' For the fire in Caṇḍī's eyes, cf. stanza 51.

V.L. (a) The Kāvyamālā text reads *ā vyomavyāpi sīmnāṃ*; following the commentary, I have emended to *ā vyoma vyāpisīmnāṃ*. (b) *locanānāṃ trayeṇa*. (d) *sā śivā 'stu śriye vaḥ*.

40

nīte nirvyājadīrghām aghavati maghavadvajralajjānidāne
nidrāṃ drāg eva devadviṣi muṣitaruṣaḥ saṃsmarantyāḥ svabhāvam
devyā dṛgbhyas tisṛbhyas traya iva galitā rāśayo raktatāyās
trāyantāṃ vas triśūlakṣatakuharabhuvo lohitāmbhaḥsamudrāḥ

When the sinful (Mahiṣa), Foe of the Gods, who had put to shame the thunderbolt of the Munificent (Indra),[1]
Had been brought full quickly to the sleep that is ineffably long,[2] Devī (Caṇḍī), reft of her anger, came back to herself[3];
And the oceans of flowing blood,[4] issuing from the holes of the wounds [caused] by the trident [in Mahiṣa],
Became, as it were, three masses of the redness [of anger] streaming from her three eyes.[5]
May these oceans of blood protect you[6]!

Notes. 1. Indra's thunderbolt was ashamed because it had been unable to subdue Mahiṣa. 2. Lit. 'long beyond semblance.' 3. Lit. 'recollecting her own nature.' 4. Lit. 'blood-water oceans.' 5. Upon seeing the blood, Caṇḍī realized that the killing had been effected, her rage subsided, and the red of anger faded from her eyes. The fanciful imagining of the red blood flowing from Mahiṣa to be the redness of anger receding from the eyes of Caṇḍī, is an instance of the rhetorical figure *utprekṣā*, 'Poetic Fancy.' For Caṇḍī's three eyes, cf. stanza 39, note 3, and stanza 51, note 1. 6. This stanza is quoted in the *Sarasvatīkaṇṭhābharaṇa* (2. 296) of Bhojadeva (fl. 1010–1042 A.D.; cf. Mabel Duff, *Chronology of India*, p. 109, Westminster, 1899), as an illustration of the rhetorical figure *citra*, 'picture,' a type of *varṇānuprāsa*, or 'syllable alliteration' (see the 2d ed. of this work by Jīvānanda Vidyāsāgara, p. 255, Calcutta, 1894). Stanza 66 of the *Caṇḍīśataka* is also quoted in the *Sarasvatīkaṇṭhābharaṇa* as an illustration of the *veṇikā* ('braid') type of *varṇānuprāsa*; cf. stanza 66, note 1.

V.L. (b) *muṣitabhiyaḥ*. (c) *rāśayo śoṇitasya*. (d) *rakṣantu tvāṃ triśūlakṣata-*. The text as given in the *Sarasvatīkaṇṭhābharaṇa* (see note 6) shows the following variants: (a) *-vajranidrānidāne*. (d) *rakṣantu tvāṃ triśūlakṣatikuhara-*.

41

kālī kalpāntakālākulam iva sakalaṃ lokam ālokya pūrvaṃ
paścāc chliṣṭe viṣāṇe viditaditisutā lohitā matsareṇa

pādotpiṣṭe parāsāu nipatati mahiṣe prāksvabhāvena gāurī
gāurī vaḥ pātu patyuḥ pratinayanam ivā "viṣkṛtānyonyarūpā

[Caṇḍī], on seeing the whole world as if confounded by Fate at the end of a *kalpa*, became at first ‹black›, and so ‹Kālī›[1];
Afterwards, when she perceived (Mahiṣa), Son of Diti, with his horn encircling[2] [her foot], she became ‹red› with anger, and so ‹Lohitā›;
But when Mahiṣa, crushed by her foot, fell lifeless, she became, by [virtue of] her original nature, ‹dazzling white›, and thus ‹Gāurī›.
May this Gāurī (Caṇḍī), whose forms are but reciprocal manifestations of the eyes of her husband (Śiva)[3]—
May she, Gāurī (Caṇḍī), protect you!

Notes. 1. The meaning is that Caṇḍī, on seeing the destruction wrought by Mahiṣa, assumed her dark, horrific aspect of Kālī, 'The Black One.' For the periodic destructions of the world at the end of every *kalpa*, cf. *Sūryaśataka*, stanza 23, note 6. 2. See stanzas 2 and 44, where the same is said of Mahiṣa's horn. 3. Lit. 'whose reciprocal form is manifested, as it were, according to the eyes of her husband.' That is to say, the three eyes of Śiva, the black (*kālī*), the red (*lohitā*), and the dazzling white (*gāurī*), became incarnate as Caṇḍī, under the names, which she bore, of Kālī, Lohitā and Gāurī. It should be noted, however, that Lohitā seems not to occur elsewhere as a name of Caṇḍī, although it is found, along with Kālī and Karālī, two recognized epithets of Caṇḍī, among the names of the seven tongues of Agni; cf. *Muṇḍaka Upaniṣad*, 1.2.4, as quoted by J. Muir, *Original Sanskrit Texts*, vol. 4, p. 429, London, 1873, cf. also H. Jacobi, *Durgā*, in *Encyclopaedia of Religion and Ethics*, vol. 5, p. 117–119, ed. James Hastings, New York, 1912.

V.L. (d) *pratinayana ivā "viṣkṛtānyonyabhāvā.*

42

gamyaṃ nā 'gner na cendoḥ sapadi dinakṛtāṃ dvādaśānām asahyaṃ
śakrasyā 'kṣṇāṃ sahasraṃ saha surasadasā sādayantaṃ prasahya
utpātogrāndhakārāgamam iva mahiṣaṃ nighnatī śarma diśyād
devī vo vāmapādāmburuhanakhamayāiḥ pañcabhiś candramobhiḥ

Mahiṣa, who was assailable[1] neither by Agni nor by Indu (Moon), and who could not be resisted for an instant by the twelve Suns,[2]

Who violently destroyed the thousand eyes[3] of Śakra (Indra) together with the assembly of the gods,

And who was like the approach of the terrible darkness of some [evil-boding] portent, was killed by Devī (Caṇḍī)

With the five moon-like toe-nails of her left lotus foot.[4]

May Devī (Caṇḍī) bestow happiness upon you!

Notes. 1. In *Sūryaśataka*, stanza 23, *gamya*, 'assailable,' is again found with a genitive case. 2. By the 'twelve Suns' are meant the twelve manifestations of the Sun in the twelve months of the year; cf. *Sūryaśataka*, stanza 90, note 1, and stanza 94, note 5. 3. For Indra's thousand eyes, cf. *Sūryaśataka*, stanza 94, note 4, and *Caṇḍīśataka*, stanza 57, note 6. 4. Lit. 'with the five moons constituting the nails of her left foot-lotus.' Stanza 10 says that Caṇḍī killed Mahiṣa with her right foot, but elsewhere in the *Caṇḍīśataka* whenever specific mention is made, it is always said that she used her left; cf. stanza 10, note 6.

V.L. (a) *nā 'gner jitenduṃ*; *dvādaśānāṃ aśakyaṃ*.

43

dattvā sthūlāntramālāvalivighasahasadghasmarapretakāntaṃ
kātyāyanyā "tmanāiva tridaśaripumahādāityadehopahāram
viśrāntyāi pātu yuṣmān kṣaṇam upari dhṛtaṃ kesariskandhabhitter
bibhrat tatkesarālīm alimukhararaṇannūpuraṃ pādapadmam

After Kātyāyanī (Caṇḍī) had verily in person offered as an oblation the body of the great Dāitya (Mahiṣa), the Foe of the Gods—

An oblation that roused the mockery of the voracious female ghouls,[1] since the residue[2] [for their consumption] was [merely] the series of the festoons of his large intestine,[3]

Her lotus foot,[4] possessed of a jingling anklet[5] that hummed like a bee, was placed for a moment, for the purpose of resting [it],

On the wall-like surface of the shoulder of her lion, [and therefore seemed to be] wearing a fringe of his mane.
May the lotus foot [of Kātyāyanī (Caṇḍī)] protect you'

Notes. 1. Lit. 'wives of the ghouls.' 2. The residue of the oblation, usually eaten. 3. The commentary says: 'There is cause of mockery by the wives of the ghouls, with the thought: "There has been left over for us by Devī (Caṇḍī) merely the sapless pile of entrails."' The implication is that the body of Mahiṣa had been reduced to a shapeless mass by the force of Caṇḍī's kick, nothing being left but one intestine. 4. According to the commentary, the term 'lotus foot' is aptly applied here, because it has an anklet that hums (lit. 'is mouthy') like a bee, while a lotus is always surrounded by bees, and because the foot has a fringe of *kesara* (mane), while a lotus has *kesara* (filaments). 5. The noise of Caṇḍī's anklet is mentioned also in stanzas 6, 13 and 44.

V.L. (c) *upari kṛtaṃ.*

44

kopenevā 'ruṇatvaṃ dadhad adhikatarālakṣyalākṣārasaśrīḥ
śliṣyacchṛṅgāgrakoṇakvaṇitamaṇitulākoṭihuṃkāragarbhaḥ
pratyāsannātmamṛtyupratibhayam asurāir īkṣito hantv arīn vaḥ
pādo devyāḥ kṛtānto 'para iva mahiṣasyopariṣṭān niviṣṭaḥ

The foot of Devī (Caṇḍī) is, as it were, red from anger, and the sheen of its lac-dye becomes [thereby][1] more apparent[2];
And it diffuses sound[3] from its jeweled anklet that is twanged by the tip of [Mahiṣa's] encircling horn,[4] as with a quill;
And it is gazed on by the demons with fear that their own death is imminent[5];
And it ‹is placed on Mahiṣa›, [being thus also] like a second Kṛtānta (Yama), [for the latter] ‹is seated on a buffalo›.[6]
May the foot of Devī (Caṇḍī) destroy your foes!

Notes. 1. The commentary introduces *ata eva,* 'just thereby.' 2. Lit. 'possessing a more apparent lac-juice sheen', for other passages in the *Caṇḍīśataka* where mention is made of the practise of staining the feet with lac-dye, cf. stanza 3, note 1, and stanza 37, note 2. 3. Lit. 'is filled with the sound.' 4. For the 'encircling horn,' cf. stanzas 2 and 41, and for the noise of the anklet, cf. stanzas 6, 13 and 43. 5. Following the commentary, I take the compound *pratyāsanna . . . bhayam* to be an adverb. 6. Yama's vehicle was the buffalo (*mahiṣa*); cf. *Sūryaśataka,*

stanza 58, note 5. The commentary calls attention to the various points of comparison between Caṇḍī's foot and Yama, as follows: 'Yama also is red from anger, makes a sound (*huṃkāra*—the death rattle?), is seated on a buffalo, and is gazed on by mortals fearful that death is imminent.'

V.L. (a) *dadhad adhikam alaṃ.*

45

āhantuṃ nīyamānā bharavidhurabhujasraṃsamānobhayāṃsaṃ
kaṃsenāināṃsi sā vo haratu hariyaśorakṣaṇāya kṣamā 'pi
prāk prāṇān asya nā "syad gaganam udapatad gocaraṃ yā śilāyāḥ
samprāpyā "gāmivindhyācalaśikharaśilāvāsayogodyateva

‹Kṣamā (Caṇḍī)›, when carried off to be slain[1] by Kaṃsa[2]—his two shoulders stooping as his arms were burdened by her weight[3]—

Although ‹capable› of defending the renown of Hari (Viṣṇu),[4] did not at once[5] despatch his (Kaṃsa's) life,

But after having, [at his hands], come into forcible contact with a rock,[6] rose up to heaven,

As if intent on meditation in her future home of rock on the summit of the Vindhya Mountain.[7]

May that Kṣamā (Caṇḍī) destroy your sins[8]!

Notes. 1. For the story of Kaṃsa's attempt to destroy Caṇḍī, see stanza 25, note 1. 2. It is worthy of note perhaps that 'Kṣamā' and 'Kaṃsa' contain similar sounds. The epithet *Kṣamā* is applied to Durgā (Caṇḍī) in the *Devī Purāṇa*; cf. *PWB*, s.v. 3. The body of Caṇḍī as a baby, though not actually heavy, was figuratively so, because Kaṃsa was destined in the future to be crushed by the weight of her might; cf. stanza 25, notes 2 and 3. 4. Caṇḍī, in the incarnation here referred to, was Kṛṣṇa's (Viṣṇu's) substitute, having elected to be killed in Viṣṇu's stead; cf. stanza 25, note 1. 5. Lit. 'in the first place,' 'at first.' 6. Lit. 'having attained the realm of rock,' the meaning being that Kaṃsa dashed out Caṇḍī's brains against a stone. 7. When Kṛṣṇa (Viṣṇu) persuaded Caṇḍī to be born of Yaśodā as a mortal, he promised her as a reward that she should be the adored of gods and mortals and should have a dwelling-place on the Vindhya; cf. *Harivaṃśa*, 2. 2. 30, 49 (Dutt, cap. 57, p. 249–250). 8. Note in this stanza the absence of any reference to Mahiṣa; cf. stanza 25, note 8.

V.L. (a) *āghātaṃ nīyamānā.*

46

sāmnā nā 'mnāyayoner dhṛtim akṛta harer nā 'pi cakrena bhedāt
sendrasyāirāvaṇasyā 'py upari kaluṣitaḥ kevalaṃ dānavṛṣṭyā
dānto daṇḍena mṛtyor na ca viphalayathoktābhyupāyo hato 'rir
yenopāyaḥ sa pādaḥ sukhayatu bhavataḥ pañcamaś caṇḍikāyāḥ

[Mahiṣa][1] ‹took[2] no pleasure› either in the «conciliation» or in the «Sāma Veda» of (Brahmā), the Source of the Vedas,[3] and because of [his fondness for] «dissension», ‹was indifferent to› the discus of Hari (Viṣṇu) with its «ability to cleave»;

‹With regard to›[4] Indra's [elephant] Āirāvaṇa,[5] he was simply «angered»[6] by the «shower of gifts», just as he was «smeared» ‹over› by the «flow of ichor» [from its forehead];

Nor was he subdued by the ‹open assault› and the ‹staff› of Death (Yama), these expedients, as described, being all ineffectual;

But he, the Foe (Mahiṣa), was slain by a fifth expedient—the foot of Caṇḍikā (Caṇḍī).

May that foot of Caṇḍikā (Caṇḍī) prosper you!

Notes. 1. The meaning of this stanza is that the gods were unable to subdue Mahiṣa by any of the four recognized means of success against an enemy, and so employed a fifth—the foot of Caṇḍī. The four recognized means (*upāyas*) of subduing a foe were 'conciliation' (*sāman*), 'sowing dissension' (*bheda*), 'bribery' (*dāna*), and 'open assault' (*daṇḍa*); cf. *Manu*, 7. 107–109, 198. In this stanza there is a pun on each of these four terms In stanza 38, Mahiṣa is said to be 'not one in whose case the ordinary expedients (*abhyupāyas*) are effective.' 2. The word *akṛta* appears to be a root-aorist middle used in Vedic literature; cf. W. D. Whitney, *Roots, Verb-Forms, and Primary Derivatives of the Sanskrit Language*, s.v. 1st *kṛ*, Leipzig, 1885; but it is recognized by the grammarians as forming a part of the s-aorist; cf. Whitney, *Skt. Grammar*, 881, c. 3. Brahmā is usually credited with the production of the Vedas; cf. *Sūrya-śataka*, stanza 99, note 2. 4. I have regarded *Āirāvaṇasya* as governed by *upari*, 'in regard to'; the commentary, however, makes *Airāvaṇasya* depend upon *dānavṛṣṭyā*, and it takes *upari* closely with *kaluṣitaḥ*, in the

sense, apparently, of 'smeared over.' The commentary does not authorize a double rendering of *upari*. 5. On Āirāvaṇa, see *Sūryaśataka*, stanza 1 note 3. 6. For *kaluṣitaḥ*, the commentary gives a double gloss—'defiled' (*malinatvaṃ gataḥ*), and 'angered' (*krodhaṃ gato na tu tuṣṭaḥ*); so also Apte, *Skt.-Engl. Dict.* s.v.

V.L. (b) *pulakitaḥ kevalaṃ*. (d) *pādaḥ nudatu bhavadagdhaṃ*.

47

bhartā kartā trilokyās tripuravadhakṛtī paśyati tryakṣa eṣa
kva strī kvā 'yodhanecchā na tu sadṛśam idaṃ prastutaṃ kiṃ mayeti
matvā savyājasavyetaracaraṇacalāṅguṣṭhakoṇābhimṛṣṭaṃ
sadyo yā lajjitevā 'surapatim avadhīt pārvatī pātu sā vaḥ

'The three-eyed (Śiva), [my] husband, creator of the three worlds, and the bringer of destruction to the three cities,[1] is looking on here.

What has a woman to do with the lust for battle? But this is not seemly; why did I undertake it?'

Being abashed, as it were, at such a thought, Pārvatī (Caṇḍī) slew in an instant[2] (Mahiṣa), Lord of the Demons,

Who had been struck by the sharp point of the quivering great toe of her left[3] foot.

May that Pārvatī (Caṇḍī) protect you!

Notes. 1. The triple city of the demons is meant; cf. stanza 16, note 3. 2. Caṇḍī slew Mahiṣa at once, so as to bring to an immediate close the spectacle of a woman engaged in a matter so far outside her normal sphere as fighting. 3. According to the commentary, which I have followed, *savyāja* is here taken adverbially with *savyetaracaraṇa-*, the literal rendering being 'a foot falsely other than left'; that is, 'falsely right,' and therefore 'left' The commentary glosses by *vāmapādasya*, 'left foot.' It may be noted that, according to stanza 10 Caṇḍī killed Mahiṣa with her right foot: but all other stanzas, when specific mention is made, say she used her left; cf. stanza 10, note 6.

V.L. (c) *savyājasavyetaracaraṇanakhāṅguṣṭhakoṭena piṣṭvā*.

48

vṛddhokṣo na kṣamas te bhavatu bhava bhavadvāha eṣo
'dhuneti

kṣiptaḥ pādena devaṃ prati jhaṭiti yayā kelikāntaṃ vihasya
dantajyotsnāvitānāir atanubhir atanur nyakkṛtārdhendubhābhir
gāuro gāur eva jātaḥ kṣaṇam iva mahiṣaḥ sā 'vatād ambikā vaḥ

'Thy old bull,[1] O Bhava (Śiva), is no [longer] capable; let this one now be the vehicle of Your Highness.'
As [Ambikā (Caṇḍī)] uttered these words, laughing in pleased amusement,[2] [Mahiṣa] was at once kicked over to the god (Śiva) by her foot;
[For] the mighty[3] Mahiṣa, by reason of the not small masses of light [emanating] from his teeth[4]—masses that dimmed the splendor of the crescent moon—
Became shining white (*gāura*), and so actually a bull[5] (*gāur*) for an instant, as it were.[6]
May that Ambikā (Caṇḍī) protect you!

Notes. 1. The bull was Śiva's vehicle. 2. 'In pleased amusement' is my rendering of *kelikāntaṃ*, which I take to be an adverbial accusative. 3. The word *atanur*, 'mighty,' despite its position, must modify *mahiṣaḥ*; if, however, any hesitation is felt about so taking it, an emendation to *atanunyakkṛtā-*, forming a compound, may perhaps be suggested. This change would not affect the meter, and the translation would be: 'that dimmed in no slight degree, etc.' 4. For the splendor of Mahiṣa's teeth, cf. stanza 50. 5. Lit. '[being] shining white, became actually a bull.' 6. The reason for Ambikā's (Caṇḍī's) amusement lies in a pun whose force it is very difficult to convey in translation. It consists in the idea that the black buffalo (*mahiṣa*) turns into a white bull (*gāur*), the metamorphosis being attained as follows: A buffalo, being a *gāura* (the *bos gaurus*, a species of buffalo), is therefore momentarily a bull (*gāur*); momentarily, because *gāura* is *gāur*, before its final syllable *-a* is pronounced. The rendering of the pun is further complicated by the fact that the other meaning of *gāura*—'shining white'—must be used in the translation in order to make the stanza read intelligibly. It may be added that as Śiva's bull was white, a white (*gāura*) substitute would be acceptable to him.

V.L. (c) *dantajyotsnāvitānāir alabhata tanubhir.*

49

prāk kāmaṃ dahatā kṛtaḥ paribhavo yena trisaṃdhyānatāiḥ
serṣyā vo 'vatu caṇḍikā caraṇayoḥ svaṃ pātayantī patim

kurvatyā 'bhyadhikaṃ kṛte pratikṛtaṃ muktena māulāu muhur
bāṣpeṇā "hitakajjalena likhitaṃ svaṃ nāma candre yayā

The jealous Caṇḍikā (Caṇḍī) caused her husband (Śiva), by whom she had been formerly humiliated through his burning up of Kāma,[1]
To fall at her feet with prostrations at the three twilights;
And, having [thus] exacted excessive retribution for [his] action,[2] she wrote her own name on the moon[3]
With the tears mixed with collyrium[4] that were repeatedly shed upon his diadem.[5]
May Caṇḍikā (Caṇḍī) protect you[6]!

Notes. 1. As is well known, Kāma was reduced to ashes by Śiva's third eye, because he interrupted Śiva's meditations and called his attention to Pārvatī (Caṇḍī); cf. *Sūryaśataka,* stanza 55, note 9. 2. Lit. 'causing an excessive counter-deed in his deed.' 3. Śiva wore the moon on his diadem (cf. *Sūryaśataka,* stanza 42, note 10), and perhaps we have here a fanciful Hindu explanation of the darkish blotch visible on the full orb of the moon. I have, however, been unable to find any allusions in Hindu mythology to support such a view. 4. Lit. 'tears in which collyrium has been placed.' 5. We must imagine Śiva kneeling at Caṇḍī's feet, and her tears dropping on his head, and so on the moon-diadem with which his head was adorned. The collyrium, which was lampblack, when washed from her eyelids by the tears, formed with the tears a dark fluid akin to ink, with which Caṇḍī could write her name. Just why Caṇḍī wept is not apparent, but the fact that she was humiliating the mighty Śiva may have been too much for her emotions. It will be remembered that, as Kālī, she is often represented with her tongue out—a sign of overwhelming shame—because on one occasion she found herself dancing on her husband's (Śiva's) body; cf. Wilkins, *Hindu Mythology,* p. 309 and 311. 6. Note in this stanza the absence of any reference to the demon Mahiṣa; stanza itself is cited in the *Sarasvatīkaṇṭhābharaṇa,* 5. 633, as an example of the *mṛdvīkā* ('grape') variety of *pāka* ('consequence'); cf. ed. of Jīvānanda Vidyāsāgara, p. 752–3. The commentary on this stanza in the *Sarasvatīkaṇṭhābharaṇa* authorizes the following rendering for the first two *pādas*:

Caṇḍikā, jealous because her husband Śiva, by whom she had been formerly humiliated through his burning up of Kāma,
Was bowing before Saṃdhyā, caused him to fall at her feet.

V.L. (a) *trisaṃdhyānateḥ.* (d) *likhitaṃ nāmeva candre.* The text as given in the *Sarasvatīkaṇṭhābharaṇa* (see note 6) shows the following

variants: (a) *yenā 'tha sandhyānatāu.* (b) *caraṇayos taṃ.* (c) *kurvantyā.* (d) *vāṣpeṇā 'hṛtakajjalena likhitaṃ lakṣmeva.*

50

tuṅgāṃ śṛṅgāgrabhūmiṃ śritavati marutāṃ pretakāye nikāye
kuñjāutsukyād viśatsu śrutikuharapuṭaṃ drāk kakupkuñjareṣu
smitvā vaḥ saṃhṛtāsor daśanarucikṛtākāṇḍakāilāsabhāsaḥ
pāyāt pṛṣṭhādhirūḍhe smaramuṣi mahiṣasyoccahāseva devī

When[1] the assembly of the gods, on the dead body of Mahiṣa, resorted to the lofty ground of his horn-tip—

Of Mahiṣa, whose life had been taken away, and who had unexpectedly assumed the splendor of Kāilāsa owing to the gleam of his teeth[2]—

And when the elephants of the sky-regions,[3] through longing for a [shady] bower, entered quickly into the hollow cavity of his ear,

Devī (Caṇḍī) smiled; but when (Śiva), the Destroyer of Smara,[4] mounted on his back, she laughed outright, as it were.

May Devī (Caṇḍī) protect you!

Notes. 1. The mighty body of Mahiṣa is mistaken for Mt. Kāilāsa, a favorite resort of the celestials (cf. *Sūryaśataka,* stanza 88, note 3). Some of the gods think his horn a lofty peak, and the elephant guardians of the eight points of the compass take the interior of his ear for a shady bower, while Śiva, who had a dwelling on Kāilāsa, climbs on his back, believing it to be one of the ridges of that mountain. Caṇḍī laughs at their blunders. 2. For the radiance of Mahiṣa's teeth, cf. stanza 48. 3. These were the elephants of the *lokapālas,* or regents; they are mentioned again in stanzas 57, 59 and 100; see also *Sūryaśataka,* stanza 18, note 10. 4. Smara is a name of Kāma, whom Śiva destroyed by the fire of his third eye; cf. stanza 49, and *Sūryaśataka,* stanza 55, note 9.

V.L. (a) *tuṅgāḥ śṛṅgāgrabhūmīḥ; protakāye nikāye.*

51

kṛtvā pātālapaṅke kṣayavayamilitāikārṇavecchāvagāhaṃ
dāhān netratrayāgner vilayanavigalacchṛṅgaśūnyottamāṅgaḥ
krīḍākroḍābhiśaṅkāṃ vidadhad apihitavyomasīmā mahimnā
vikṣya kṣuṇṇo yayā 'ris tṛṇam iva mahiṣaḥ sā 'vatād ambikā vaḥ

Mahiṣa, whose head had been shorn of its horns that trickled away when melted by the heat of the fire of [Caṇḍī's] triad of eyes,[1]

Made a plunge into the mud of Pātāla, in accord with his desire for the general inundation that accompanies the onrush of [the final] destruction,[2]

And thus sought to create the impression of a 'mock-boar.'[3] But, though he filled the sky[4] to its borders with his great bulk,

Ambikā (Caṇḍī), beholding the Foe (Mahiṣa), trampled on him as if he were a [mere] blade of grass[5].

May that Ambikā (Caṇḍī) protect you!

Notes. 1. See stanza 39, where a similar scorching of Mahiṣa is recorded; for the three eyes of Caṇḍī, cf. stanza 39, note 3, and stanza 40, note 5. 2. At the end of a *kalpa* the earth is destroyed by being immersed in ocean. Brahmā, the Creator, then begins the work of re-creation; cf. *Sūryaśataka*, stanza 23, note 6. At the beginning of the present *kalpa*, Brahmā created himself as Viṣṇu, and the latter, in his incarnation as a boar (*varāha*), descended into the flood, and raised the earth out of it on his tusks; cf. *Viṣṇu Purāṇa*, 1. 4 (Wilson, vol. 1, p. 55–65). Mahiṣa is here represented as being so scorched by the fire of Caṇḍī's eyes (cf. stanza 39), that he desires an ocean large enough to drown the whole world in order to have sufficient cooling water to relieve his burns. Being a buffalo (*mahiṣa*), his instinct teaches him that wallowing in mud will bring relief; so he plunges down to muddy Pātāla—descending to Pātāla is synonymous with death—and his descent thither is sarcastically compared to Viṣṇu's plunge into the waters of primeval chaos. The commentary says: 'Just as the First Boar (Viṣṇu) made a plunge into the inundation accompanying the destruction [of the world], even so by this (Mahiṣa) [a plunge] is made into the mud of Pātāla.' 3. Lit. 'suspicion of a play-hog.' The meaning is that Mahiṣa is seeking to be a 'make-believe' Viṣṇu, as pointed out in note 2. 4. Mahiṣa again (see note 2) seeks to imitate Viṣṇu by filling the sky. It will be remembered that Viṣṇu, in his dwarf incarnation, filled the sky with one of his famous 'three steps'; cf. *Sūryaśataka*, stanza 7, note 4. Caṇḍī, however, is not deceived by this false Viṣṇu, and slays the impostor. 5. In stanza 7 also Mahiṣa is compared to a blade of grass.

V.L. (a) *pātālapaṅkāiḥ kṣayarayamilitāir arṇavecchāvagāhaṃ*. (b) *vilayanavilasat-*. (d) *kālikā vaḥ*.

52

śūle śāilāvikampaṃ na nimiṣitam iṣāu paṭṭiśe sāṭṭahāsaṃ
prāse sotprāsam avyākulam api kuliśe jātaśaṅkaṃ na śaṅkāu
cakre 'vakraṃ kṛpāṇe na kṛpaṇam asurārātibhiḥ pātyamāne
dāityaṃ pādena devī mahiṣitavapuṣaṃ piṃṣatī vaḥ punātu

The Dāitya[1] (Mahiṣa), whose body was changed into that of a buffalo, was firm as a rock[2] when the trident[3] was hurled [at him]
By the enemies of the demons[4]; he was unwinking when the arrow was sped, and loud in his laughter at the spear;
Scornful of the dart, not stunned by the thunderbolt, and having no fear of the pike[5];
Unbending[6] before the discus, and untroubled by the sword.[7]
But Devī (Caṇḍī) crushed him with her foot.
May Devī (Caṇḍī) purify you!

Notes. 1. For convenience, I have rendered *dāityaṃ*, and its modifiers, *śāilāvikampaṃ*, *nimiṣitam*, etc., as subject, though they really constitute the object of *piṃṣatī*. 2. The commentary glosses *śaila* by *śāilavat*, 'like a rock.' 3. Grammatically, *śūle*, *iṣāu*, etc., the names of the weapons, are in the locative absolute construction with *pātyamāne*. 4. The 'enemies of the demons' are the gods. 5. Or, 'staff'; *śaṅku* may mean any sort of weapon. 6. Lit. 'not crooked.' The commentary glosses by *saralam eva sthitam*, 'standing straight.' The meaning is that he did not dodge or stoop. 7. The instances of assonance (*yamaka*) in this stanza are noteworthy. Each adjective that modifies *dāityaṃ* has much the same sound as the name of the weapon with which it is coupled in the sentence. For a somewhat similar use of this rhetorical device, see stanza 36, and *Sūryaśataka*, stanzas 71 and 81.

V.L. (b) *avyākulam iva kuliśe*. (c) *cakre vaktraṃ kṛpāṇaṃ*.

53

cakre cakrasya nā 'śryā na ca khalu paraśor na kṣuraprasya nā
'ser
yad vakraṃ kāitavāviṣkṛtamahiṣatanāu vidviṣaty ājibhāji
protāt prāsena mūrdhnaḥ saghṛṇam abhimukhāyātayā kāla-
rātryāḥ
kalyāṇāny ānanābjaṃ sṛjatu tad asṛjo dhārayā vakritaṃ vaḥ

The lotus face of Kālarātrī (Caṇḍī)—which displayed no emotion[1] either because of the edge of [Mahiṣa's][2] discus,
Or for that of his ax, his sharp arrow, or his sword, as long as that Foe (Mahiṣa), disguised in the body of a buffalo,[3]
Was intent on the combat—became softened[4] in pity[5] because of the stream[6] of blood
Coming out before her eyes from [Mahiṣa's] head, which had been pierced by her dart.
May that lotus face of Kālarātrī (Caṇḍī) shed blessings upon you!

Notes. 1. Lit. 'that was not made wry' (reading *vakraṃ*—cf. V.L.). The sense is 'altered by emotion'; cf. *vakritaṃ saghṛṇam*, 'altered by compassion,' or 'softened in pity,' as I have rendered it in *pādas* (c) and (d). 2. Referring, according to the commentary, to the time when these weapons were hurled at Caṇḍī by Mahiṣa. 3. Lit. 'manifesting the body of a buffalo for [the purpose of] deceit.' 4. Lit. 'wry,' 'crooked'; cf. note 1. 5. The commentary says that *saghṛṇam* is to be taken adverbially. 6. The word *dhārā*, here rendered by 'stream also means 'edge,' and hence punningly refers back to *aśri*, 'edge,' in *pāda* (a).

V.L. (a) The Kāvyamālā text reads *nā 'sryā na ca*; I have emended to *nā 'śryā na ca*. (b) The Kāvyamālā text reads *yad vaktraṃ*; following the commentary, I have emended to *yad vakraṃ*. (c) The Kāvyamālā text reads *kālarātryā*; I have emended to *kālarātryāḥ*.

54

hastād utpatya yāntyā gaganam aganitādhāiryavīryāvalepaṃ
vāilakṣyeṇeva pāṇḍudyutim aditisutārātim āpādayantyāḥ
darpānalpāṭṭahāsadviguṇatarasitāḥ saptalokījananyās
tarjanyā janyadūtyo nakharucitatayas tarjayantyā jayanti

Hail to those emissaries[1] of war, those masses of splendor of the nail of the menacing[2] forefinger of (Caṇḍī), Mother of the Seven Worlds—
Which masses had become doubly[3] white by reason of her loud laughter excessive through pride,
As she sprang away from the hand [of Kaṃsa][4] and went to the sky, after making pale,[5] as if through shame,[6]

That [Kaṃsa], Foe of the Sons of Aditi,[7] whose pride in his own cowardly strength was [by her] disregarded.[8]

[*In this stanza the usual benediction is omitted.*][9]

Notes. 1. The commentary glosses by *dūtyaḥ saṅgrāmasūcikāḥ*, 'female messengers, indicative of conflict.' 2. The commentary glosses: 'menacing the Dāityas.' 3. The meaning seems to be that when Caṇḍī smiled, the splendor of her gleaming teeth was added to the splendor of her flashing nails. 4. The commentary says that the hand of Kaṃsa is meant, and for that reason I have so interpreted it. For the story of Caṇḍī and Kaṃsa, see stanzas 25 and 45, and notes. 5. Lit. 'having caused the Foe of the Sons of Aditi to assume a white splendor.' 6. We of the Occident associate blushing with shame, and pallor with fear. As Caṇḍī rose from Kaṃsa's hand, she threatened him with his coming doom, and this threat may have made him pale with fear. Or else we are to understand that Kaṃsa was flooded with light reflected from the nails of Caṇḍī, and so appeared white or pale. 7. The 'Sons of Aditi' were the gods; cf. *Sūryaśataka*, stanza 90, note 1. 8. The commentary renders: 'that Foe of the Sons of Aditi, by whom pride in strength was, because of cowardice, disregarded'; but this seems doubtful to me, and I have not adopted it. 9. For the omission of the benediction, cf. stanza 3, note 5. Note also the absence of any mention of Mahiṣa; cf. stanza 25, note 8.

V.L. (c) *darpānalpāṭṭahāsād dviguṇitarasitāḥ*. (d) The Kāvyamālā text reads *janyadūto*; following the commentary, I have emended to *janyadūtyo*; *nakharucirarucaḥ*.

55

prāleyācalapalvalāikabisinī sā "ryā 'stu vaḥ śreyase
yasyāḥ pādasarojasīmni mahiṣakṣobhāt kṣaṇaṃ vidrutāḥ
niṣpiṣṭe patitās triviṣṭaparipāu gītyutsavollāsino
lokāḥ sapta sapakṣapātamaruto bhānti sma bhṛṅgā iva

Āryā[1] (Caṇḍī) is the sole[2] lotus in the pool of (Himālaya), the Snow Mountain,

And the seven worlds on the edge of her lotus foot[3] seemed like bees;

For the seven worlds ‹were agitated for a moment by the quivering of Mahiṣa›,[4] but when (Mahiṣa), the Foe of Indra's Heaven, had been crushed,[5]

They «fell [again into position]», as bees ‹are driven off for a moment by the shaking of a buffalo›,[6] and [afterwards] «alight [again]»;

The seven worlds ‹sport in festivals of song›,[7] and bees ‹delight in festivals of buzzing›;
The seven worlds ‹have the gods partial [to them]›, and bees ‹produce a breeze by the humming of their wings›.
May that Āryā (Caṇḍī) bring you prosperity!

Notes. 1. The meter is *śārdūlavikrīḍita*. 2. That is, only daughter of Himālaya; see, however, *Rāmāyaṇa*, 1.35.17, where Umā and Gangā, who are both regarded as wives of Śiva, are said to be the *two* daughters of Himavat (Himālaya). 3. Since the commentary, in drawing a comparison between the seven worlds and bees, contains the phrase *padmasthitā bhramarāḥ*, 'bees stand on a lotus,' we may perhaps be justified in seeking to render the compound *pādasarojasīmni*, punningly, as '[like bees] on the border of a lotus-petal.' Such a rendering, however, seems to do violence to the order of the words *pādasaroja*; *sarojapāda* would more naturally be rendered 'lotus-petal.' 4. The foot of Caṇḍī is resting on the shoulder of Mahiṣa (cf. stanzas 2, 32 and 79), and as the body of Mahiṣa quivers in its dying throes, the foot of Caṇḍī, as well as the seven worlds that rest on her foot, are agitated, and disturbed in their position. Or, perhaps, the words are to be taken figuratively, meaning that the seven worlds were agitated (i.e. made anxious) while Mahiṣa was engaged in his campaign of destruction. On the 'seven worlds,' see *Sūryaśataka*, stanza 92, note 11. 5. The words *niṣpiṣṭe triviṣṭaparipāu*, 'when the Foe of Indra's Heaven was crushed,' appear to have no paronomasiac rendering. 6. That is, a buffalo on which they happen to have alighted. The meaning is that insects, such as flies or bees, fly off from an object when it moves, and return again when it is still. 7. That is, songs of victory over the fall of Mahiṣa.

56

aprāpyeṣur udāsitāsir aśaner ārāt kutaḥ śaṅkutaś
cakravyutkramakṛt parokṣaparaśuḥ śūlena śūnyo yayā
mṛtyur dāityapateḥ kṛtaḥ susadṛśaḥ pādāṅgulīparvataḥ
pārvatyā pratipālyatāṃ tribhuvanaṃ niḥśalyakalyaṃ tayā

The[1] death of (Mahiṣa), Lord of the Dāityas, although not brought about[2] by the arrow, nor participated in by the sword,
And far from [being caused by] the thunderbolt, still less by the spear,[3] being out of range of the discus,[4] and beyond the aim of the ax,[5] not caused by the trident,
Was [nevertheless] a death very similar [to such], and was

brought about by Pārvatī (Caṇḍī) through the joint of her toe.

The three worlds [were thus made] healthy by being freed from (Mahiṣa), the thorn[6] [in their flesh].

May the three worlds be protected by Pārvatī (Caṇḍī)!

Notes. 1. The meter is *śārdūlavikrīḍita.* 2. Reading *aprāpyeṣuḥ*; cf. V.L. 3. Lit. 'how [could it be done] by the spear?' 4. Lit. 'causing an overstepping of the discus.' 5. Lit. 'in which the ax was invisible.' 6. The 'thorn' was Mahiṣa; he is similarly spoken of in stanza 13, and in *Mahābhārata,* 3. 231. 106.

V.L. (a) *aprāpteṣuḥ*; the Kāvyamālā text reads *āprāpyeṣuḥ*; following the commentary, I have emended to *aprāpyeṣuḥ.* (c) *pādāṅgulīparvaṇā.*

57

naṣṭān aṣṭāu gajendrān avata na vasavaḥ kiṃ diśo drāg gṛhītāḥ
śārṅgin saṅgrāmayuktyā laghur asi gamitaḥ sādhu tārkṣyeṇa tāikṣṇyam
utkhātā netrapaṅktir na tava samarataḥ paśya naśyad balaṃ svaṃ
svarnāthety āttadarpaṃ vyasum asuram umā kurvatī trāyatāṃ vaḥ

'O ye Vasus, do not[1] protect the eight lordly elephants[2] [of the sky] that have fled. What! Have the regions been suddenly seized?[3]

O Bowman (Viṣṇu), thou, being swift in preparation for battle, art fittingly carried swiftly[4] [in flight] by Tārkṣya (Garuḍa)[5];

O (Indra), Lord of Heaven, thy row of eyes[6] has not been gouged out; behold thine own army vanishing from the combat.'

Just as the Demon (Mahiṣa) was saying these words with an assumption of pride,[7] Umā (Caṇḍī) took away his life.

May Umā (Caṇḍī) protect you!

Notes. 1. The imperative with *na* is worthy of note. 2. These are the elephants belonging to the eight regents of the directions of the compass; cf. stanzas 50, 59 and 100, and *Sūryaśataka,* stanza 18, note 10. 3.

The commentary says: 'Why are ye also fled?' The meaning of this *pāda* is not clear to me, and the whole stanza is troublesome. The principal idea seems to be that Mahiṣa is seeking to deride the Vasus, Indra and Viṣṇu for having run away from the battle where they had been fighting with Mahiṣa. 4. Lit. 'caused by Garuḍa to go to swiftness.' The commentary glosses *tāikṣṇyaṃ*, which ordinarily means 'sharpness' or 'severity,' by *śīghratāṃ*, 'swiftness.' 5. The bird Garuḍa was Viṣṇu's vehicle; cf. *Sūryaśataka*, stanza 47, note 3. 6. Indra is sometimes represented as 'the thousand-eyed,' with eyes all over his body; cf. *Sūryaśataka*, stanza 94, note 4, and *Caṇḍīśataka*, stanza 42, note 3. 7. Or, *āttadarpaṃ* may mean 'reft of his pride'; cf. stanza 23, note 8.

V.L. (c) *tava surāpate paśya.*

58

śrutvā śatruṃ duhitrā nihatam atijaḍo 'py āgato 'hnāya harṣād
āśliṣyaṅ chāilakalpaṃ mahiṣam avanibhṛdbāndhavo vindhya-
buddhyā
yasyāḥ śvetīkṛte 'smin smitadaśanarucā tulyarūpo himādrir
drāg drāghīyān ivā "sīd avatamasanirāsāya sā stād umā vaḥ

The Snow Mountain (Himālaya), although very sluggish [with cold], came quickly in joy, upon hearing that the Foe (Mahiṣa) had been slain by his daughter (Caṇḍī),

And, since his relatives were mountains, he embraced Mahiṣa, who resembled a mountain, under the impression that he (Mahiṣa) was the Vindhya;

And so, since this (Mahiṣa) was made white by the [dazzling] splendor of [Umā's (Caṇḍī's)] teeth, as she smiled,[1]

The Snow Mountain (Himālaya), whose form was similar [to Mahiṣa's], quickly appeared to become more extended.[2]

May that Umā (Caṇḍī) remove your ignorance[3]!

Notes. 1. Caṇḍī smiled at her father's mistake. 2. The flash of dazzling light emanating from Caṇḍī's teeth (cf. stanza 67) enveloped Mahiṣa and made him seem white by its gleam. Being of mountainous size to begin with, and now being made white by the dazzling splendor of Caṇḍī's teeth, he appeared, when embraced by the snow-covered Himālaya, to be an extension of that mountain, or, as the text has it, 'the Snow Mountain appeared to become more extended.' 3. Lit. 'darkness,' but the commentary says: 'the darkness of ignorance.' According to Hindu philosophy, the darkness of ignorance was sin, and prevented the merging of the individual soul in the All-soul of the Creator.

V.L. (d) *atanujanunirāsāya.*

59

kṣipto 'yaṃ mandarādriḥ punar api bhavatā veṣṭyatāṃ vāsuke
'bdhāu
prīyasvā 'nena kiṃ te bisatanutanubhir bhakṣitāis tārkṣya
nāgāiḥ
aṣṭābhir diggajendrāiḥ saha na harikarī karṣatī 'maṃ hate vo
hrīmatyā hāimavatyās tridaśaripupatāu pāntv iti vyāhṛtāni

'Let this Mount Mandara,[1] thrown into the ocean, again be twirled by thee, O Vāsuki, [King of the Serpents].

O Tārkṣya (Garuḍa), be pleased [to partake] of this [buffalo][2]; why dost thou, [O Garuḍa], eat snakes whose bodies are thin as lotus-stalks?

The elephant of Hari[3] (Indra), together with the eight lordly elephants[4] of the quarters [of the sky], does not drag away this (Mahiṣa).'

These were the utterances of the modest Hāimavatī (Caṇḍī), after (Mahiṣa), Lord of the Foes of the Gods, had been slain.

May these utterances of Hāimavatī (Caṇḍī) protect you!

Notes. 1. Mahiṣa, who was bulky as a mountain, is meant. Vāsuki, or Ahīna, King of the Serpents, was used as a twirling-cord when Mount Mandara was twirled in the celebrated churning of the ocean; cf. the references cited in *Sūryaśataka*, stanza 42, notes 3 and 14, and stanza 72, note 4. 2. Lit. 'be pleased with this; what is there of you with [these] devoured snakes whose bodies, etc.' Garuḍa is invited to abandon his customary diet of snakes (cf. *Sūryaśataka*, stanza 47, note 3), and to partake of a choice morsel of buffalo-meat (*mahiṣa*). 3. According to the commentary, the allusion here is to Āirāvaṇa, the elephant of Indra; this animal is mentioned in *Sūryaśataka*, stanza 1, and *Caṇḍīśataka*, stanza 46, and was one of the products of the churning of the ocean; cf. *Sūryaśataka*, stanza 1, note 3. The epithet *Hari* is applied to both Viṣṇu and Indra; cf. stanza 15, note 1. 4. The elephants of the *lokapālas* are meant; they are mentioned in stanzas 50, 57 and 100; see also *Sūryaśataka*, stanza 18, note 10.

V.L. (a) *vāsuke 'sāu*. (b) *prīto 'nenāiva kiṃ te*. (d) *tridivaripuhatāu*.

60

eṣa ploṣṭā purāṇām trayam asuhṛduraḥpāṭano 'yaṃ nṛsiṃho
hantā tvāṣṭraṃ dyurāṣṭrādhipa iti vividhāny utsavecchā-
hṛtānām
vidrāṇānāṃ vimarde dititanayamaye nākalokeśvarāṇām
aśraddheyāni karmāṇy avatu vidadhatī pārvatī vo hatāriḥ

'[Can] this [be] (Śiva), Burner of the Triad of Cities?[1] [And is] this the Man-lion (Viṣṇu), who rent open the breast of his foe[2] (Hiraṇyakaśipu)?
[And can] this [be] (Indra), Lord of the Realm of Heaven, and Slayer of the Son of Tvaṣṭar?'[3] Thus spake Pārvatī (Caṇḍī), who slew her foe (Mahiṣa),
And did various deeds that were incredible to the [aforesaid] Lords of the Sky-world, who ran away in the battle with (Mahiṣa), Son of Diti,
But were brought back by a desire for the festival [of victory over their foe Mahiṣa].
May Pārvatī (Caṇḍī) protect you!

Notes. 1. That is, can it be possible that the courageous destroyer of Tripura, the 'three cities' of the demons, should have run away in the battle with Mahiṣa? The commentary says: 'If by this one a burning of Tripura was made, why (*kim*) did he flee in the battle with Mahiṣa?' On the destruction of Tripura, see stanza 16, note 3. Although in the text there is no *kim*, or other particle of interrogation, I have thought it best to follow the commentary in regarding the clauses in the first two *pādas* as questions. For the omission of *kim* in interrogative sentences, cf. J. S. Speyer, *Vedische und Sanskrit-Syntax*, 255, in *Grundriss der Indo-Arischen Philologie*, ed. G. Bühler, Strassburg, 1896. 2. On the slaying of Hiraṇyakaśipu, cf. stanza 11, note 1. 3. Indra slew Vṛtra, son of Tvaṣṭar; cf. stanza 23, note 4.

61

śatrāu śātatriśūlakṣatavapuṣi ruṣā preṣite pretakāṣṭhāṃ
kālī kīlālakulyātrayam adhikarayaṃ vīkṣya viśvāsitadyāuḥ
trisrotās tryambakeyam vahati tava bhṛśaṃ paśya raktā
viśeṣān
no mūrdhnā dhāryate kiṃ hasitapatir iti prītaye kalpatāṃ vaḥ

When the Foe (Mahiṣa), whose body was wounded by the sharp trident, had been despatched, through her anger, to the realm of the dead,

Kālī (Caṇḍī), who inspired heaven with confidence,[1] gazing upon the swift-flowing triple stream of blood,[2]

Said, mocking her husband: 'O Three-eyed (Śiva), see! This Triple-streamed[3] (Ganges) of thine, exceedingly red,

Is flowing impetuously along. Why is she not being carried on thy head?'[4]

May Kālī (Caṇḍī) further your joy!

Notes. 1. The commentary takes *viśvāsitadyāuḥ*, 'who inspired heaven with confidence,' to be a modifier of *trisrotāḥ*, 'Triple-streamed,' but from its position in the second *pāda* I have regarded it as more properly modifying *kālī*. 2. Lit. 'gazing on the triad of rivers of blood, whose speed is excessive.' The number of streams of blood corresponds to the number of the prongs on the trident; hence their confusion with the three streams of Ganges. To be in keeping with the idea of 'three,' Śiva is called 'Three-eyed' (*tryambaka*). 3. On the 'three streams' of Ganges, cf. stanza 4, note 3. 4. Śiva wore the Ganges on his head; cf. stanza 3, note 2, and Moor, *Hindu Pantheon*, pl. 7, 9 and 11.

V.L. (a) *proṣite pretakāṣṭhām*. (b) *adhikataraṃ vīkṣya*.

62

śṛṅge paśyordhvadṛṣṭyā 'dhikataram atanuḥ san na puṣpāyudho 'smi
vyālāsaṅge 'pi nityaṃ na bhavati bhavato bhīr na yajño 'smi yena
tvaṃ muñcoccāiḥ pinākin punar api viśikhaṃ dānavānāṃ puro 'haṃ
pāyāt sotprāsam evaṃ hasitaharam umā mṛdnatī dānavaṃ vaḥ

'Gaze more intently on my two horns with thy upper eye, for I, ‹being not weak›, am not one «whose weapons are flowers»,[1] and though I am ‹bodiless›,[2] yet I am not «Kāma»;

Nor have I ever fear of thee, even ‹because[3] of thy arrows›,[4] seeing that I am «not Yajña»,[5] nor ‹because of thy snakes›,[6] seeing that I am «versed in the *mantras*[7] [that control snakes]»;

O (Śiva), Bearer of the bow *Pināka*,[8] again ‹shoot thy arrow upwards›, for I am «the cities of the Dānavas»,[9] and ‹shoot thy arrow with might›, for I am «at the front of the Dānavas».'

While the Dānava (Mahiṣa) was derisively saying the above words in mockery of Hara (Śiva), Umā (Caṇḍī) crushed him.

May Umā (Caṇḍī) protect you!

Notes. 1. The meaning appears to be that if Śiva wishes to subdue Mahiṣa, he must put forth greater efforts than were required to kill Kāma (cf. *Sūryaśataka*, stanza 55, note 9), who was burnt up by Śiva's 'upper eye'—that is, his third eye, which was situated in his forehead. Mahiṣa here implies that Śiva's destructive eye has no terrors for him, and he further hints that Śiva will find his horns more dangerous weapons than the weapons of Kāma. The latter was armed with flowers, as his epithet *puṣpāyudha*, 'he whose weapons are flowers,' implies. 2. The epithet *atanu*, 'bodiless,' like *anaṅga*, 'bodiless,' was applied to Kāma after his body had been destroyed by Śiva's eye. As applied to Mahiṣa, 'bodiless' may refer to his frequent metamorphoses during the battle with Caṇḍī; cf. Introd., p. 250. Note the apparent contradiction—'though I am Kāma (Atanu), yet I am not Kāma (Puṣpāyudha)'—an instance of the rhetorical figure *virodha*; cf. *Sūryaśataka*, stanza 80, note 1. 3. Lit. 'even in contact (or, in connection) with thy arrow.' 4. The commentary glosses *vyāla* by *bāṇa*, 'arrow,' on the basis of a lexicographical quotation to the effect that '*vyāla* means both "arrow" and "snake" (*vyālaḥ syād bāṇa-sarpayoḥ*).' The ordinary lexicons do not give the meaning 'arrow' for *vyāla*, nor does the *Amarakośa* nor the *Śabdakalpadruma*. 5. The commentary says: 'Just as Yajña ran away out of fear of the descent of thy arrow, even so do not I.' The allusion appears to be to 'Sacrifice' (Yajña) personified, whom Śiva slew with an arrow at the sacrifice of Dakṣa; cf. *Sūryaśataka*, stanza 80, note 2. 6. Śiva wore a necklace of snakes; cf. stanza 5 of the *vakrokti* stanzas of Mayūra, p. 232, above. 7. Read *naya-jña*, 'knowing maxims.' This the commentary glosses by *gāruḍaśāstrajña*, 'versed in the Garuḍa *śāstras*.' Garuḍa was an authority on snakes, since they formed the principal article of his diet; cf. *Sūryaśataka*, stanza 47, note 3. For the formulas or *mantras* used to cure snake-bites, cf. *Garuḍa Purāṇa*, cap. 19–20 (ed. by Pañcānana Tarkaratna, and revised by Virasiṃhaśāstri and Dhīrānandakāvyanidhi, Calcutta, 1890; cf. transl. by M. N. Dutt, p. 53–58, Calcutta, 1908). 8. Śiva was the possessor of the bow *Pināka*, and is also called *Śarva*, 'the god who kills with arrows.' Ordinarily, the term 'Bowman' is applied to Viṣṇu. 9. Śiva destroyed Tripura, the triple city of the Dānavas, by setting it on fire with a flaming arrow shot from his bow; cf. stanza 16, note 3.

V.L. (a) *yasyordhvadṛṣṭyādhikataram.*

63

nandīśotsāryamāṇāpasṛtisamanamannākilokaṃ nuvatyā
naptur hastena hastaṃ tadanugatagateḥ ṣaṇmukhasyā 'valambya
jāmātur mātṛmadhyopagamaparihṛte darśane śarma diśyān
nedīyaś cumbyamānā mahiṣavadhamahe menayā mūrdhny umā vaḥ

At the celebration of the slaying of Mahiṣa, Umā (Caṇḍī) was kissed on the head by Menā,[1] in the presence of[2] [her (Menā's)] son-in-law (Śiva),
His[3] eye being averted[4] upon the approach of the mother (Menā) into their midst,
Grasping with her hand the hand of (Kārttikeya), her six-faced grandson,[5] whose footsteps followed hers,
And praising the gods, who did homage as they withdrew when ushered out by Nandīśa (Śiva).
May Umā (Caṇḍī) bestow happiness upon you!

Notes. 1. Menā was the wife of Himālaya and mother of Umā (Caṇḍī); cf. *Harivaṃśa*, 1. 18. 13–22. 2. The commentary glosses *nedīyas*, 'near,' by *samīpam*, 'in the presence of,' and supplies *jāmātur*, 'of the son-in-law.' 3. The commentary takes *jāmātur* with *darśane*, 'eye,' and supplies another *jāmātur* with *nedīyas*; cf. note 2. 4. Śiva, remembering his defeat at the hands of Mahiṣa, averts his glance in shame. 5. The six-faced Kārttikeya was the reputed son of Śiva and Pārvatī (Caṇḍī); cf. stanza 5, note 1, and stanza 28, note 2; see also Moor, *Hindu Pantheon*, pl. 11, p. 44, where is pictured the family group, consisting of Pārvatī (Caṇḍī), Śiva, Gaṇeśa and Kārttikeya, at home on Mt. Kāilāsa.

V.L. (a) *nākinṛtyaṃ nuvatyā*. (d) *devī saṃtusyamānā mahiṣavadha-*. The Kāvyamālā text reads *nedīyac cumbyamānā*; following the commentary, I have emended to *nedīyaś cumbyamānā*.

64

bhaktyā bhṛgvatrimukhyāir munibhir abhinutā bibhratī nāiva garvaṃ
śarvāṇī śarmaṇe vaḥ praśamitasakalopaplavā sā sadā 'stu
yā pārṣṇikṣuṇṇaśatrur vigalitakuliśaprāsapāśatriśūlaṃ
nākāukolokam eva svam api bhujavanaṃ saṃyuge 'vastv amaṃsta

Śarvāṇī (Caṇḍī), who allays all misfortune, and who is praised with devotion

By the sages[1] headed by Bhṛgu and Atri, does not indeed assume pride, [though it was she]

Who, after crushing the Foe (Mahiṣa) with her heel, regarded as a useless thing her own forest of arms,[2]

As well, indeed, as [those belonging to] the world of the gods, [for from their arms, as from hers], there fell in the battle the thunderbolt, the javelin, the noose and the trident.[3]

May that Śarvāṇī (Caṇḍī) ever promote your welfare!

Notes. 1. For a list of the seven sages, see *Sūryaśataka*, stanza 13, note 8. 2. For Caṇḍī's 'forest of arms,' cf. stanza 39, note 2. 3. The commentary explains: 'The thunderbolt, etc., fell from the hands of the gods because of fear, and from the hands of Bhavānī (Caṇḍī) for the purpose of [delivering] blows.'

V.L. (c) *vigalitakuliśāpāstaśastrīpināṃ* or *nagaṇitakuliśaprāsaśastrīpināṃ*. (d) *evaṃ svaṃ api bhujavanaṃ saṃyuge* or *ārtaṃ drutaṃ iti rabhasā saṃyuge*.

65

cakraṃ śāureḥ pratīpaṃ pratihatam agamat prāg dyudhāmnāṃ tu paścād

āpac cāpaṃ balārer na paraṃ aguṇatāṃ pūstrayaploṣiṇo 'pi

śaktyā 'laṃ māṃ vijetuṃ na jagad api śiśāu ṣaṇmukhe kā katheti

nyakkurvan nākilokaṃ ripur avadhi yayā sā 'vatāt pārvatī vaḥ

'First the ‹discus› of Śāuri (Viṣṇu),«being warded off», «rebounded»,[1] and afterwards the ‹army› of the gods, «being repulsed», «retreated»;

Not only did the ‹rainbow› of Bala's[2] Foe (Indra) attain «the condition of being without a bowstring», but also the ‹bow› of (Śiva), Burner of the Triad of Cities,[3] attained «the condition of being without efficiency»;

The world was not able to conquer me with its ‹power›; far less the Six-faced Boy (Kārttikeya) with his ‹spear›.'[4]

As with these words the Foe (Mahiṣa) was humbling the god-world, he was slain by Pārvatī (Caṇḍī).
May that Pārvatī (Caṇḍī) protect you!

Notes. 1. Lit. 'went backward.' 2. Bala was a demon, brother of Vṛtra; cf. *Mahābhārata*, 1. 65. 33; he was conquered by Maghavan (Indra), according to *Mahābhārata*, 3. 168. 81. 3. Śiva burnt Tripura; cf. stanza 16, note 3. 4. Lit. 'what is the tale in [the case of] the Six-faced Boy?' —the meaning being that Kārttikeya would be even less able to conquer him; this is implied also in the commentary. For Kārttikeya and his six faces, cf. *Sūryaśataka*, stanza 25, notes 1, 4, 8 and 10, and *Caṇḍīśataka*, stanza 5, note 1, and stanza 28, note 2.

V.L. (a) *pratihatam apatat.*

66

vidrāṇe rudrāvṛnde savitari tarale vajriṇi dhvastavajre
jātāśaṅke śaśāṅke viramati maruti tyaktavāire kubere
vāikuṇṭhe kuṇṭhitāstre mahiṣam atiruṣaṃ pāuruṣopaghnanighnaṃ
nirvighnaṃ nighnatī vaḥ śamayatu duritaṃ bhūribhāvā bhavānī

When[1] the troop of the Rudras ran away, when Savitar (Sūrya) trembled, when Indra lost his thunderbolt,
When fear was born in the Hare-marked[2] (Moon), when Marut (Wind) stopped, when Kubera was deserted by his courage,
And when the Sharp One's (Viṣṇu's) weapon was blunted, [then] Bhavānī (Caṇḍī), whose existences are manifold,
Easily[3] slew the enraged Mahiṣa, who depended for safeguard on his own prowess.
May Bhavānī (Caṇḍī) destroy your sin!

Notes. 1. This stanza is quoted in the *Paddhati* (4. 26) of Śārṅgadhara (no. 112 of the ed. by Peterson; cf. the partial edition by Aufrecht in *ZDMG*, vol. 27, where text and translation are given on p. 53–54), in the *Harihārāvali*, or *Subhāṣitahārāvalī* (13 b), of Hari Kavi (cf. Peterson, *Second Report of Operations in Search of Skt. MSS*, p. 57–58, Bombay, 1884; see also Thomas's edition of the *Kavīndravacanasamuccaya*, introd., p. 56, Calcutta, 1912; Peterson, *loc. cit.*, states that this anthology is later than the *Subhāṣitāvali* [1450 A.D.], or the *Paddhati* [1363 A.D.] of Śārṅgadhara), in the *Saduktikarṇāmṛta* (1. 25. 5) of Śrīdhara Dāsa (ed. in the

Bibliotheca Indica Series by Rāmāvatāra Śarmā, the first fascicle having appeared at Calcutta in 1912; cf. Rājendralāla Mitra [*Notices of Skt. MSS*, vol. 3, p. 134, no. 1180, Calcutta, 1876], who gives the date of the *Saduktikarṇāmṛta* as 1205 A.D.), in the *Sarasvatīkaṇṭhābharaṇa* (2. 295) of Bhojadeva (p. 254 of the edition by Jīvānanda Vidyāsāgara, Calcutta, 1894), and in Parab's modern anthology, the *Subhāṣitaratnabhāṇḍāgāra* (p. 19, stanza 48). The reason for its citation by the *Sarasvatīkaṇṭhābharaṇa* is to illustrate the rhetorical device *veṇikā* ('braid'), a type of *varṇānuprāsa* ('syllable alliteration'); on p. 254 of Vidyāsāgara's edition, *veṇikā* is defined as follows: *ā vākyaparisamāpter varṇānuprāsanirvāho veṇikā*, '*veṇikā* is the bringing about of the repetition of sounds as far as the close of what is said.' Stanza 40 of the *Caṇḍīśataka* is similarly cited in the *Sarasvatīkaṇṭhābharaṇa* as an example of the *citra* type of *varṇānuprāsa*; cf. stanza 40, note 6. 2. For the 'Hare-marked (Moon),' cf. *Sūryaśataka*, stanza 42, note 7. 3. Literally, 'unobstructedly.'

V.L. (b) The *Harihārāvali* (see note 1, above) reads *viramati mahati*. (c) Aufrecht (see note 1) reads *mahiṣam ahiruṣaṃ*, and the *Harihārāvali* reads *mahiṣam atiruṣā*; the *Harihārāvali* and the *Saduktikarṇāmṛta* (see note 1) read *-opaghnavighnaṃ*. (d) the *Harihārāvali* reads *śamalaṃ* (for *duritaṃ*).

67

bhūṣāṃ bhūyas tavā 'dya dviguṇataram ahaṃ dātum evāiṣa lagno
bhagne dāityena darpān mahiṣitavapuṣā kiṃ viṣāṇe viṣaṇṇaḥ
ity uktvā pātu mātur mahiṣavadhamahe kuñjarendrānanasya
nyasyann āsye guho vaḥ smitasitarucinī dveṣiṇo dve viṣāṇe

'I[1] am indeed resolved to give back again [to thee] today thy adornment in twofold measure;
Why [then] art thou despondent over thy tusk's having been arrogantly broken by the Dāitya (Mahiṣa),[2] who changed his body into that of a buffalo?'
So speaking at the festival [of rejoicing] over the killing of Mahiṣa, Guha (Kārttikeya) flung into the face[3] of (Gaṇeśa), who has the visage of a lordly elephant,
The two horns of his mother's[4] (Caṇḍī's) foe (Mahiṣa)—horns made dazzling white by her smile.[5]
May Guha (Kārttikeya) protect you!

Notes. 1. Guha (Kārttikeya), the speaker, is here addressing his brother Gaṇeśa, whose adornment was a tusk; he had but one, the other having

been broken off. Guha now promises to give him two tusks, namely, the two horns of Mahiṣa, in place of the one he had lost. 2. This is not the usual cause assigned to explain the loss of Gaṇeśa's tusk. According to the story told in the *Brahmavāivarta Purāṇa*, Gaṇeśa and Paraśurāma once came to blows because the latter attempted to force his way past the former into Śiva's presence. In the course of the struggle, Paraśurāma threw his ax at Gaṇeśa, and the latter, recognizing it as his father's weapon —Śiva had given it to Paraśurāma—received it humbly on his tusk, which it forthwith severed; cf. Wilkins, *Hindu Mythology*, p. 327. For other accounts of the manner in which Gaṇeśa lost his tusk, cf. stanza 35, note 3. 3. Or, 'placed them on the face'; that is, adjusted them to Gaṇeśa's physiognomy. 4. Kārttikeya was the reputed brother of Gaṇeśa, and son to Śiva and Pārvatī (Caṇḍī); cf. stanza 5, note 1, stanza 28, note 2, and stanza 35, note 5. 5. For the power of Caṇḍī's smile to make objects brilliant, cf. stanza 58.

68

viśrāmyanti śramārtā iva tapanabhṛtaḥ saptayaḥ sapta yasmin
suptāḥ saptā 'pi lokāḥ sthitimuṣi mahiṣe y[illegible]ninīdhāmni yatra
dhārāṇāṃ rāudhirīṇāṃ aruṇimani nabhaḥsāndrasan[illegible]hyāṃ
dadhānas
tasya dhvaṃsāt sutā 'drer aparadinapatiḥ pātu vaḥ pādapātāiḥ

When ‹Mahiṣa›,[1] «possessing the appearance of night»,[2] destroyed the «settled order of things»,[3]

The seven horses[4] of (Sūrya), Bringer of Heat, sought repose, as if oppressed with weariness, and the seven worlds[5] [had recourse to] sleep; [but]

(Caṇḍī), Daughter of the Mountain, a second (Sūrya), Lord of Day,[6] produced a deep twilight in the sky

By the redness of the streams of blood [that arose] from the destruction of ‹that (Mahiṣa)› «through blows of her feet».

May (Caṇḍī), Daughter of the Mountain, protect you!

[And, punningly]

After the ‹powerful› «splendor of night» destroys the «uniformity of things»,[7]

The seven horses of (Sūrya), Bringer of Heat, seek repose, as if oppressed with weariness, and the seven worlds [have recourse to] sleep; [but]

(Sūrya), Lord of Day,[8] produces a deep twilight in the sky by
the redness of the blood[-colored] streams [of the dawn-
light],
[Which arise] from the destruction of ‹that (splendor of night)›
«by the shedding forth of his rays».
May (Caṇḍī), Daughter of the Mountain, protect you!

Notes. 1. For the second renderings, compare the corresponding *pādas* in the second version of the stanza. 2. According to the commentary, the meaning is that Mahiṣa is black-colored, like night. 3. The 'settled order of things' is that men and animals work in the daytime and sleep during the night. Mahiṣa, by bringing the darkness of destruction upon the universe, makes night come unseasonably, and so disturbs the settled arrangement. 4. On the 'seven horses' of Sūrya, cf. *Sūryaśataka*, stanza 8, note 2. 5. For the 'seven worlds,' cf. *Sūryaśataka*, stanza 92, note 11. 6. Mahiṣa brings darkness and destruction, but Caṇḍī, like the sun (Sūrya), brings the light, and dissipates the darkness by slaying Mahiṣa. 7. Night destroys uniformity by alternating with day. Otherwise it would be always and uniformly daytime. 8. The word *apara*, 'second,' as applied to the 'Lord of Day,' is necessarily omitted in the second rendering, for otherwise the point of the intended comparison between Caṇḍī and Sūrya would be lost.

69

devārer dānavārer drutam iha mahiṣacchadmanaḥ padma-sadmā
vidrātī 'ty atra citraṃ tava kim iti bhavan nābhijāto yataḥ saḥ
nābhīto 'bhūt svayambhūr iva samarabhuvi tvaṃ tu yad vi-smitā 'smī
'ty uktvā tad vismitaṃ vaḥ smararipumahiṣīvikrame 'vyāj jayāyāḥ

'‹O Atra[1] (Śiva)›, are you amazed ‹at this›—that the Lotus-dweller (Brahmā) here ran quickly away from (Mahiṣa), Foe of the Gods, who was disguised as a buffalo?
Are you amazed ‹at this›, seeing that he, although ‹sprung from the navel› of (Viṣṇu), Foe of the Dānavas,[2] is ‹not of noble birth›?[3]
He (Brahmā) was [indeed] ‹sprung from the navel›,[4] but I am amazed that you also, like the Self-existent (Brahmā), were ‹not fearless› on the field of battle.'

So spake Jayā,[5] who was amazed at the prowess of (Caṇḍī), the queen-consort of (Śiva), Foe of Smara.

May that amazement of Jayā protect you!

Notes. 1. According to the commentary, *atra* is a vocative, meaning 'O Śiva.' Etymologically it may mean 'non-protecting,' as it does, according to *PWB*, in *Bṛhad Āraṇyaka Upaniṣad*, 5. 13. 4. Such a meaning would be apposite here, since Śiva had failed to protect the three worlds in the conflict with Mahiṣa. It should be noted, however, that the term *atra* seems not to be used elsewhere as an epithet of Śiva. 2. The commentary connects *dānavārer*, 'of the Foe of the Dānavas,' with *nābhijāto*, 'sprung from the navel,' and although its position seems against this, the grammatical construction and the sense demand that it be so taken. For an account of Brahmā's birth from a lotus growing out of Viṣṇu's navel, cf. *Sūryaśataka*, stanza 13, note 4. 3. The commentary says: 'For one well-born, running away is not becoming.' 4. The full force of the pun in *nābhītas* is lost in translation. Jayā is amazed that Śiva, as well as Brahmā, should be *nābhītas*, 'sprung from the navel [of Viṣṇu]'; but of course, apart from the pun, *nābhītas* as applied to Śiva must be taken only in its other sense of 'not fearless' (*na-abhītas*). 5. On Jayā, see stanza 15, note 7.

V.L. (c) and (d) *vismitāsmāmsiyaktvā* or *vismitāsīty uktvā*. (d) *jayā vaḥ* (at the end of the *pāda*).

70

nistriṃśe nocitaṃ te viśasanam urasaś caṇḍi karmā 'sya ghoraṃ
vrīḍām asyopari tvaṃ kuru dṛḍhahṛdaye muñca śastrāṇy amūni
ittham daityāiḥ sadāinyaṃ samadam api surāis tulyam evocyamānā
rudrāṇi dāruṇaṃ vo dravayatu duritaṃ dānavaṃ dārayantī

'‹O Cruel One›,[1] the cutting open of the breast [of Mahiṣa] is ‹not› a proper [thing] for thee [to do]; «O Angry One», «give over» [this] ««awful deed»»;

Do thou have shame ‹in regard to [killing] him›[2]; «O Hard-hearted One»,[3] «lay aside» those weapons.' [Thus spake the demons;

But the gods said]: '«O Caṇḍī», the cutting open of the breast [of Mahiṣa] ‹with the sword›[4] is a proper [thing] for thee [to do]; ««awful [are] the deeds»» «of him»;

Do thou have shame ‹in regard to [sparing] him›[4]; «O Resolute-hearted One»,[3] «hurl» those weapons ‹at him›.'

Thus addressed in the same words—by the demons piteously, and by the gods joyously—Rudrāṇī (Caṇḍī) split open the Dānava (Mahiṣa).

May Rudrāṇī (Caṇḍī) remove your dire sin[5]!

Notes. 1. Resolve here as *nistriṃśe na-ucitaṃ*, but in the second rendering as *nistriṃśena-ucitaṃ*. For the second meanings of the *śleṣas* in the first two *pādas*, see the second rendering, beginning '« O Caṇḍī ».' 2. Lit. 'do thou make shame in regard to him.' The commentary says: 'Through the killing of an animal there is shame.' Mahiṣa, being a buffalo, was an animal, and the demons remind Caṇḍī that she, a good Hindu, should be ashamed to kill an animal. 3. The word *dṛḍhahṛdaye*, 'O Hard-hearted One,' is here glossed by *aparādhasahiṣṇu hṛdayaṃ*, 'a heart patient of sin,' and in the second rendering by *kaṭhinahṛdaye*, 'O Firm-hearted One.' 4. The commentary says: 'If the killing of Mahiṣa is not brought about, then great will be thy shame.' That is, if Caṇḍī did not kill Mahiṣa, she would have failed to accomplish what she had attempted to do, and so would be open to ridicule. 5. The alliteration (*anuprāsa*) of the letter *d* in the last *pāda* is perhaps worthy of note.

V.L. (b) *dṛḍhahṛdayam*.

71

cakṣur dikṣu kṣipantyāś calitakamalinīcārukoṣābhitāmraṃ mandradhvānānuyātaṃ jhaṭiti valayino muktabāṇasya pāṇeḥ caṇḍyāḥ savyāpasavyaṃ suraripuṣu śarān prerayantyā jayanti truṭyantaḥ pīnabhāge stanavalanabharāt saṃdhayaḥ kañcukasya

Caṇḍī casts her glance out over the regions—a glance red as the beautiful bud of the tremulous lotus—

And it is instantly[1] followed by the deep humming sound of the arrow that is sped from her braceleted hand;

And, as she despatches her shafts right and left at the foes of the gods,

The joints of her corselet gape open at the part where it bulges out from the bulk of her swelling breasts.

Glory to these joints of Caṇḍī's corselet!

[*In this stanza the usual benediction is omitted.*][2]

Notes. 1. 'Instantly,' because she shoots as soon as she glances. The commentary, however, would take *jhaṭiti*, 'instantly,' with *mukta*, 'sped,' and regards the humming sound as that made by the bracelet. It would render as follows: 'A glance, followed by the deep humming sound of her braceleted hand that instantly speeds an arrow.' 2. For the omission of the benediction, cf. stanza 3, note 5; and for the omission of any mention of Mahiṣa, cf. stanza 25, note 8.

72

bāhūtkṣepasamullasatkucataṭaṃ prāntasphuṭatkañcukaṃ
gambhīrodaranābhimaṇḍalagalatkāñcīdhṛtārdhāṃśukam
pārvatyā mahiṣāsuravyatikare vyāyāmaramyaṃ vapuḥ
paryastāvadhibandhabandhuralasatkeśoccayaṃ pātu vaḥ

In[1] the conflict[2] with the Buffalo-demon (Mahiṣa), the body of
Pārvatī (Caṇḍī) [appeared] lovely in its exertion;
[For] her corselet gaped open at the edges, and her rounded
breasts[3] came into view by the raising of her arm,
And the girdle-supported half of her upper garment slipped
down to the circle of the navel deep-set[4] in her abdomen,
And the shining mass of her hair, adorned with fillets to confine
it,[5] was disheveled.
May the body of Pārvatī (Caṇḍī) protect you[6]!

Notes. 1. The meter here, as also of stanzas 25, 32, 49, 55 and 56, is *śārdūlavikrīḍita*. 2. For *vyatikara* used in the sense of 'battle,' or 'conflict,' see stanza 5, note 3. 3. Lit. 'slope of the breast.' 4. A deep-set navel was a mark of beauty. 5. Lit. 'adorned with fillets as limits.' 6. A stanza not unlike this as regards subject-matter, but in the *sragdharā* meter, is found under Bāṇa's name in the *Saduktikarṇāmṛta* (1. 25. 4), and runs as follows:—

pādāvaṣṭambhanamrīkṛtamahiṣatanor ullasadbāhumūlaṃ
śūlaṃ prollāsayantyāḥ saralitavapuṣo madhyabhāgasya devyāḥ
viśliṣṭaspaṣṭadṛṣṭonnataviralabahuvyaktagāurāntarālās
tisro vaḥ pāntu rekhāḥ kramavaśavikasatkañcukaprāntamuktāḥ

'When Devī (Caṇḍī), with tense body, crushed the form of Mahiṣa with
her pillar-like foot,
She brandished her trident, making visible her arm-pit, and the three
wrinkles over her abdomen
Came into view by reason of the opening of the edges of her corselet as
she took a [forward] step,
And the very beautiful white spaces [of flesh] between [the wrinkles
appeared], disunited, clearly seen, raised, and separated by intervals.
May the three wrinkles of Devī's (Caṇḍī's) abdomen protect you!'

The *Sarasvatīkaṇṭhābharaṇa* (3. 10) of Bhojadeva also cites this stanza, but anonymously; cf. p. 439 [=339], ed. by Jīvānanda Vidyāsāgara, Calcutta, 1894. The variants are *-valivyakta-* (for *-bahuvyakta-*) and *lekhāḥ* (for *rekhāḥ*). The commentary in the *Sarasvatīkaṇṭhābharaṇa* says that the compound *ullasadbāhumūlaṃ* is to be taken adverbially. Further reference to the *trivali*, or triple wrinkle over the abdomen, is found in *Caṇḍīśataka*, stanza 30.

V.L. (c) *rudrāṇyāḥ mahiṣāsura-*; *śṛṅgāraramyaṃ*.

73

cakraṃ cakrāyudhasya kvaṇati nipatitaṃ romaṇi grāvaṇī 'va
sthāṇor bāṇaś ca lebhe pratihatim uruṇā carmaṇā varmaṇeva
yasyeti krodhagarbhaṃ hasitahariharā tasya gīrvāṇaśatroḥ
pāyāt pādena mṛtyuṃ mahiṣatanubhṛtaḥ kurvatī pārvatī vaḥ

'The discus of (Viṣṇu), the Thrower of the Discus, when it descended on the hair [of Mahiṣa], rang out[1] as if [it had descended] on a stone,
And the arrow of Sthāṇu (Śiva) rebounded from the broad hide[2] [of Mahiṣa], as if from a coat of mail.'
Pārvatī (Caṇḍī), having mocked Hari (Viṣṇu) and Hara (Śiva) with these words in her anger,[3]
Brought about with her foot the death of that (Mahiṣa), Foe of the Gods, who bore the body of a buffalo.
May Pārvatī (Caṇḍī) protect you!

Notes. 1. Lit. 'rings out.' 2. Lit. 'took a rebound by the broad hide.' 3. The word *krodhagarbhaṃ* is best regarded as an adverbial accusative.

74

kṛtvā vaktrendubimbaṃ caladalakalasadbhrūlatācāpabhaṅgaṃ
kṣobhavyālolatāraṃ sphuradaruṇarucisphāraparyantacakṣuḥ
saṃdhyāsevāparāddhaṃ bhavam iva purato vāmapādāmbujena
kṣiptaṃ dāityaṃ kṣipantī mahiṣitavapuṣaṃ pārvatī vaḥ punātu

After[1] Pārvatī (Caṇḍī) had, on the moon-like disk of her face, knitted her creeper-like, bow-shaped eyebrow that moved like a tremulous leaf,[2]

And after she had, in her agitation, caused the pupil of her eye to roll about, and when her eyelid was expanded, red-colored and quivering,

She spurned with her left[3] lotus foot the Dāitya (Mahiṣa), whose body had been changed into that of a buffalo,

As if [he were] Bhava (Śiva), who formerly was spurned[4] [by her] for having committed a fault by his adoration of Saṃdhyā.[5]

May Pārvatī (Caṇḍī) purify you!

Notes. 1. Lit. 'Pārvatī, having caused the moon-like disk of her face to have the knitting of its brow moving, etc., and to have its eye-pupil rolling about, etc.' 2. Or, 'which shines like the *aśvattha* tree'; *caladala*, 'whose leaf is tremulous,' is an epithet of the *aśvattha* tree (*ficus religiosa*). The derivative form *dalaka* for *dala*, 'leaf,' happens not to be found in the ordinary lexicons. 3. On the question which foot Caṇḍī used when she kicked Mahiṣa to death, cf. stanza 10, note 6. 4. The commentary reads *kṣipraṃ*, 'quickly,' for *kṣiptaṃ*, 'spurned.' If *kṣipraṃ* be adopted, the sense would be: 'quickly spurning, as she did Bhava.' 5. Apparently Caṇḍī was jealous because Śiva was paying too much attention to Saṃdhyā (Twilight personified, a daughter of Brahmā, and wife to Śiva—so Dowson, *A Classical Dictionary of Hindu Mythology*, p. 277), and too little to herself, but I have been unable thus far to find any reference in the mythology to such an incident as that here described; in the following stanza, however, mention is again made of this spurning of Śiva. Compare also the rendering of stanza 49 suggested in note 6 thereon. In Mayūra's stanza entitled 'The Anger of Umā' (see above, p. 240), Umā's (Caṇḍī's) jealousy of Saṃdhi (Saṃdhyā) is again alluded to.

V.L. (b) *kopāt vyālolatāraṃ*.

75

gaṅgāsamparkaduṣyatkamalavanasamuddhūtadhūlīvicitro
vāñchāsampūrṇabhāvād adhikatararasaṃ tūrṇam āyān samīpam
kṣiptaḥ pādena dūraṃ vṛṣaga iva yayā vāmapādābhilāṣī
devāriḥ kāitavāviṣkṛtamahiṣavapuḥ sā 'vatād ambikā vaḥ

(Mahiṣa), Foe of the Gods, who had deceitfully assumed the body of a buffalo,

Was, like the Bull-riding (Śiva), spurned[1] to a distance by the foot of Ambikā (Caṇḍī), even though, [like him], desirous of her left foot,[2]

And he was ‹made to appear speckled› by the pollen that was shaken off from the lotus-cluster damaged by [his] contact with Gaṅgā (Ganges),

[Whereas Śiva was] ‹beautified› by the pollen that was shaken off from the lotus-cluster damaged by [his] contact with Gaṅgā [his wife];

[The one, Mahiṣa], quickly approached [Caṇḍī] ‹with anger greater than the measure of his desire›[3]; [the other, Śiva], approached [her] ‹with sexual passion increased by the fulness of his desire›.[3]

May that Ambikā (Caṇḍī) protect you!

Notes. 1. See stanza 74 (note 5), where a similar spurning of Śiva is recorded. Can this possibly be a veiled allusion to the kick Bāṇa received from his wife (cf. Introd., p. 22)? 2. The commentary explains: 'Desirous to cling to [her] left foot, in order to propitiate and to injure [it].' Mahiṣa, of course, was the one who wished to injure the foot, for it was Caṇḍī's foot that was destined to cause his death; cf. stanza 10, note 6. 3. Lit. 'with anger more than superior to the full state of his desire,' and in the second rendering, 'with sexual desire more than superior, etc.'

76

bhadre bhrūcāpam etan namayasi nu vṛthā visphurannetra-bāṇaṃ
nā 'haṃ kelāu rahasye pratiyuvatikṛtakhyātidoṣaḥ pinākī
devī sotprāsam evaṃ dhṛtamahiṣatanuṃ dṛptam antaḥsakopaṃ
devāriṃ pātu yuṣmān atiparuṣapadā nighnatī bhadrakālī

'O my dear madam (Caṇḍī), vainly indeed dost thou bend [at me] that bow of thy brow, whose arrow is thy quivering glance;

I am not Pināk in (Śiva) making a mistake in [using] the name of a co-wife, while [engaged] in secret amorous play.'[1]

While he was thus derisively speaking, proud and inwardly full of anger, and wearing the form of a buffalo,

The goddess Bhadrakālī (Caṇḍī) killed with her excessively hard foot [this] (Mahiṣa), Foe of the Gods.
May Bhadrakālī (Caṇḍī) protect you!

Notes. 1. Mahiṣa implies that Caṇḍī, when dealing with him, was not handling some little cause of misunderstanding in the domestic circle, as, for example, when her husband Śiva called her by the name of the co-wife. The commentary explains: 'I am not Śiva, making a blunder in a name.'

V.L. (a) *śamaya mama ruṣā visphuran-* or *śamayasi tu ruṣā.* (c) *mahiṣitavapuṣaṃ dṛptam.*

77

anyonyāsaṅgagāḍhavyatikaradalitabhraṣṭakāpālamālāṃ
svāṃ bhoḥ saṃtyajya śambhāu khurapuṭadalitaprollasaddhūlipāṇḍuḥ
bhadre krīḍābhimardī tava savidham ahaṃ kāmataḥ prāpta īśo
'trāivaṃ sotprāsam avyān mahiṣasuraripuṃ nighnatī pārvatī vaḥ

'I have abandoned to Śambhu (Śiva) his garland of skulls that fell, crushed by the close contact of [our] clinching one another,
And I am white with the eddying dust that is pulverized by the hollow of my hoof, [and thus look like the ascetic Śiva];
And, gracious lady (Caṇḍī), I have come into thy presence here ‹purposely› «to oppress [thee] for my amusement»,
[Like] Śiva, who, ‹because of his desire›, «hugs [thee] in amorous play».'[1]
As (Mahiṣa), the buffalo[-shaped] Foe of the Gods, was thus derisively speaking, Pārvatī (Caṇḍī) killed him.
May Pārvatī (Caṇḍī) protect you!

Notes. 1. Mahiṣa claims to be Śiva—first, because he has crushed Śiva's necklace of skulls; secondly, because he is white with dust, like Śiva, who, as an ascetic, is smeared with dust and ashes; and in the third place, because he acts like Caṇḍī's lord, 'hugging [her] in amorous play,' though this phrase is applicable to Mahiṣa only in its other meaning, namely, 'oppressing [her] for [his] amusement.' There may also be another double rendering as follows: 'And, gracious lady (Caṇḍī), since [in the battle]

I ‹ oppressed [thee] for my amusement ›, I have been obtained by due rite as thy « lord », « after [my] desire », and so in this case also am [like] « Śiva », who, « because of [his] desire », ‹ hugs [thee] in amorous play ›.'

V.L. (a) and (b) *-kāpālamālaṃ svāṅgaṃ vinyasya.* (b) *śambho.* (c) *kroḍābhimardī.* (d) *atra* omitted.

78

jvālādhārākarālaṃ dhvanitakṛtabhayaṃ yaṃ prabhettuṃ na śaktaṃ
cakraṃ viṣṇor dṛḍhāśri prativihatarayaṃ dāityamālāvināśi
kṣuṇṇas tasyā 'sthisāro vibudharipupateḥ pādapātena yasyā
rudrāṇī pātu sā vaḥ praśamitasakalopaplavā nirvighātam

The hard-edged discus of Viṣṇu, terrible as a stream of flame, inspiring fear by its noise, annihilating hosts of demons,
Was not able to pierce that (Mahiṣa), and had its impetuous onset warded off [by him] ;
But the [very] marrow of the bones of that (Mahiṣa), Leader of the Foes of the Gods,
Was crushed with a blow of her foot by Rudrāṇī (Caṇḍī), who alleviates all distress.
May that Rudrāṇī (Caṇḍī) unfailingly[1] protect you!

Notes. 1. Lit. 'unhinderedly.'

V.L. (a) *svanitakṛtabhayaṃ yatra kartuṃ na śaktaṃ.* (b) The Kāvyamālā text reads *dṛḍhāsri*, but I have changed to *dṛḍhāśri*, which is one of the variants given in the footnotes, and which seems to be the preferred spelling, according to the recognized lexicons, *PWB*, etc. (b) *sṛtivihatarayaṃ dāityamāyāvilāvi.* (c) *vibudharipuvibhoḥ.* (d) *praśamitabhuvanopadravā.*

79

gāḍhāvaṣṭambhapādaprabalabharanamatpūrvakāyordhvabhāgaṃ
dāityaṃ saṃjātaśikṣaṃ janamahiṣam iva nyakkṛtāgryāṅgabhāgam
ārūḍhā śūlapāṇiḥ kṛtavibudhabhayaṃ hantukāmaṃ sagarvaṃ
deyād vaś cintitāni drutamahiṣavadhāvāptatuṣṭir bhavānī

Bhavānī (Caṇḍī), trident in hand, mounted on the Dāitya (Mahiṣa), who had filled the gods with fear, and was proud and eager to slay,

[But] who had the upper surface of the forepart of his body bending beneath the great weight of her firmly planted foot,

And his head[1] brought low, like an ordinary buffalo that has been trained.[2]

[She then] obtained satisfaction by quickly despatching Mahiṣa. May Bhavānī (Caṇḍī) mow down[3] your cares!

Notes. 1. Lit. 'chief part of the body.' 2. Lit. 'in whom learning has been produced.' The meaning seems to be that, as a trained buffalo will lie down and put his head on the ground at the command of his master and trainer, so Mahiṣa's head is brought to the ground by Caṇḍī, who lays him low after proving herself his master in the battle. 3. The form *deyāt* appears to be a precative from the root *do* or *dā*, which means 'divide' or 'mow'; cf. *Sūryaśataka*, stanza 36, where *dyatu*, also from the root *do* or *dā*, is used in the sense of 'mow down.'

V.L. (a) *-pādapracurabharanamat-*. (b) *nijñātaśikṣaṃ* or *nirjñātaśiṣyaṃ* or *niryātasūraṃ* or *nirjātaśiṣṭaṃ*; *prākṛtāgryāṅgabhāgam*. (c) *kṛtavibudharuṣaṃ*.

80

brahmā yogāikatāno virahabhavabhayād dhūrjaṭiḥ strīkṛtātmā
vakṣaḥ śāurer viśālaṃ praṇayakṛtapadā padmavāsā 'dhiśete
yuddhakṣmām evam ete vijahatu dhig imaṃ yas tyajaty eṣa śakro
dṛptaṃ dāityendram evaṃ sukhayatu samadā nighnatī pārvatī vaḥ

'Brahmā is intent on *yoga* meditation; (Śiva), with his burden of matted locks, has had [half of] himself made into a woman through fear of becoming separated[1];

And (Lakṣmī), whose dwelling is a lotus, reclines upon the broad breast of Śāuri (Viṣṇu), having gained a footing in his affection.

Let these abandon the battle-field in that way, [if they choose], but fie upon him, namely, Śakra (Indra) here, who deserts it!'[2]

As (Mahiṣa), the proud Indra of the Dāityas, was uttering these
words, Pārvatī (Caṇḍī), enraged, put him to death.
May Pārvatī (Caṇḍī) bring you welfare!

Notes. 1. A reference to Śiva in his *ardhanārīśa* form, half male and half female; cf. stanza 26, note 4, and *Sūryaśataka*, stanza 88, note 4. For the etymology of *dhūrjaṭi*, 'possessing a burden of matted locks,' cf. *Sūryaśataka*, stanza 71, note 4. 2. The thought seems to be that the other gods have duties, attractions or occupations elsewhere that may have called them from the battle, but Indra, the war-god, has no such excuse, since fighting is his principal business.

V.L. (a) *brahman*; *bhavavirahabhayād*; *svīkṛtātmā*. (c) *dhig imān yat tyajaty eṣa śatruḥ* or *vidiśaṃ drāk tyajatv eṣa śakraḥ*. (d) *dṛṣṭaṃ dāityendram*.

81

evaṃ mugdhe kilā "sīh karakamalarucā mā muhuḥ keśapāśaṃ
so 'nyastrīṇāṃ ratādāu kalahasamucito yaḥ priye doṣalabdhe
vāidagdhyād evam antaḥkaluṣitavacanaṃ duṣṭadevārināthaṃ
devī vaḥ pātu pārṣṇyā dṛḍhatanum asubhir mocayantī bhavānī

'O lovely (Caṇḍī), pray do not thus repeatedly, with thy lovely
lotus hand,[1] throw [at me] thy noose of hair—
That [noose it is] which is suitable for chastising thy beloved
(Śiva), when he has incurred a fault [by indulgence] in
love's pleasures, and the like, with other women.'[2]
As the massive-bodied (Mahiṣa), Lord of the Vile Foes of the
Gods, was cleverly making this utterly foul speech,
The goddess Bhavānī (Caṇḍī) deprived him of life with her heel.
May Bhavānī (Caṇḍī) protect you!

Notes. 1. Lit. 'with the beauty of thy lotus hand.' 2. Mahiṣa would say that the noose with which Caṇḍī was trying to entangle him was commonly used by her as a means of chastising Śiva on the occasions when he was guilty of infidelity.

V.L. (a) *karakamalatayā*. (b) *kopalabdhe*.

82

bālo 'dyā 'pī "śajanmā samaram udupabhṛt pāṃsulīlāvilāsī
nāgāsyaḥ śātadantaḥ svatanukaramadād vihvalaḥ so 'pi śāntaḥ

dhig yāsi kveti duṣṭaṃ muditatanumudaṃ dānavaṃ sasphuroktaṃ
pāyād vaḥ śāilaputrī mahiṣatanubhṛtaṃ nighnatī vāmapārṣṇyā

'(Kārttikeya), the son of Īśa (Śiva), has become a child[1] again today, as regards combat[2]; the Crescent-bearing (Śiva) is devoting himself to playing with dust[3];
The Elephant-faced (Gaṇeśa), of sharp tusk, exhausted by his intoxication for his own slender trunk, is also subdued;
And where—out upon *thee!*—art *thou* going?'[4] As the wicked Dānava (Mahiṣa), bearing the body of a buffalo, and delighting in the horripilating of his body,[5]
Was saying these words in a vibrant tone, (Caṇḍī), the Daughter of the Mountain, killed him with her left[6] heel.
May (Caṇḍī), Daughter of the Mountain, protect you!

Notes. 1. A sarcastic reference by Mahiṣa to Kārttikeya's epithet *Kumāra*, which means 'child' or 'son.' For Kārttikeya's relationship to Śiva, see stanza 5, note 1, and stanza 28, note 2. 2. The commentary glosses *samaram*, which I take to be an adverbial accusative, by *saṅgrāmaṃ prati*, 'in the matter of battle.' 3. The commentary glosses: 'Intent on sprinkling [himself] with ashes.' The meaning is that Śiva, having failed to overcome Mahiṣa in battle, has recourse to ascetic practices. 4. Mahiṣa, after stating that Caṇḍī's husband, Śiva, and her two sons, Kārttikeya and Gaṇeśa (cf. stanza 5, note 1, and stanza 35, note 5), have given up the struggle and gone their respective ways, asks Caṇḍī where *she* intends to go after he has defeated *her*. The phrase *dhig yāsi kveti*, 'and where—out upon *thee!*—art *thou* going?' occurs also in stanza 34. 5. Lit. *muditatanumudaṃ* means 'whose joy is a joyful body,' but the commentary glosses *mudita*, 'joyful,' by *romāñcita*, 'horripilated.' 6. For the 'left' foot, cf. stanza 10, note 6.

V.L. (a) *samarasurapatir bhasmalīlāvilāsī*; *-līlābhiyogyaḥ*. (c) *kveti dṛṣṭaṃ*; *mṛditatanumudaṃ*; *sasphuṭoktaṃ*.

83

mūrdhnaḥ śūlaṃ mamāitad viphalam abhimukhaṃ śaṃkarotkhātaśūlaṃ
saṅgrāmād dūram etad dhṛtam ari hariṇā manmanaḥ karṣatī 'va

garvād evaṃ kṣipantaṃ vibudhajanavibhūn dāityasenādhinātham
śarvāṇī pātu yuṣmān padabharadalanāt prāṇato dūrayantī

'Useless is this trident (*śūla*) brandished[1] by Śaṃkara (Śiva) before my face, it [merely causes] an ache (*śūla*) in my head;
And this discus, borne by Hari (Viṣṇu) far from the battle,[2] draws,[3] as it were, my sensibilities [after it].'[4]
As (Mahiṣa), the Overlord of the Army of the Dāityas, was thus in his pride reviling the sovereigns of the race of the gods,
Śarvāṇī (Caṇḍī) removed him from life by crushing him with the weight of her foot.
May Śarvāṇī (Caṇḍī) protect you!

Notes. 1. The word *utkhāta*, 'eradicated,' is here glossed by *prahārārtham uttambhitaṃ*, 'raised for the purpose of [delivering] a blow.' I have rendered as 'brandished.' 2. According to the commentary, the phrase *saṅgrāmād dūram*, 'far from the battle,' is to be taken with *hariṇā dhṛtam*, 'borne by Hari,' and not with *manmanaḥ karṣati*, 'draws my mind.' 3. That is, draws one's thoughts (or, sensibilities) to it by *yoga* meditation. 4. The punning meaning seems to be that the trident (*śūla*), which Śiva had thrust into Mahiṣa's head, did not cause the latter any more serious inconvenience than a headache (*śūla*), and the discus of Viṣṇu he regarded not as a weapon for him to fear, but merely as an object of meditation. For a similar pun on the meanings of the word *śūla*, cf. stanza 27, note 1.

V.L. (b) *dūram asmat sthitam ari*.

84

bhrāmyaddhāmāurvadāhakṣubhitajalacaravyastavīcīn sakampān
kṛtvāivā "śu prasannān punar api jaladhīn mandarakṣobhabhājaḥ
darpād āyāntam eva śrutiputaparuṣaṃ nādam abhyudgirantaṃ
kanyā 'dreḥ pātu yuṣmāṃś caraṇabharanataṃ piṃṣatī dāityanātham

When (Mahiṣa), Lord of the Dāityas, had indeed quickly caused the clear[1] [waters of the] oceans to be again disturbed [as if] by [Mount] Mandara[2]—

While they heaved and their waves were tossed about by the aquatic animals that were agitated by the submarine conflagration[3] with its flickering blaze,
He (Mahiṣa) approached [Caṇḍī] in his pride, giving voice to a bellow that pierced the hollow of her ear;
But (Caṇḍī), Daughter of the Mountain, crushed him as he bowed beneath the weight of her foot.
May (Caṇḍī), Daughter of the Mountain, protect you!

Notes. 1. The word *prasanna* means both 'clear' and 'calm,' but the commentary prefers the former sense, for it glosses *prasanna* by *nirmala*, 'spotless.' 2. That is, the disturbance caused by Mahiṣa when he plunged into the ocean equaled that which had formely been made by Mount Mandara when used as a churning-stick (cf. *Sūryaśataka*, stanza 42, notes 3 and 14). 3. An allusion to the *āurva* fire: cf. *Sūryaśataka*, stanza 35, note 9.

V.L. (a) *bhrāmyadbhīmorudehakṣubhitacalajala-*. (b) *kṛtvā drāg aprasannān*.

85

māinām indo 'bhināiṣīḥ śritapṛthuśikharāṃ śṛṅgayugmasya pārśvam
yuddhakṣmāyāṃ tanuṃ svāṃ ratimadavilasatstrīkaṭākṣakṣameyam
bhāno kiṃ vīkṣitena kṣitimahiṣatanāu tvaṃ hi saṃnyastapādo
darpād evaṃ hasantaṃ vyasum asuraṃ umā kurvatī trāyatāṃ vaḥ

'O Indu (Moon), do not bring that body of thine, which [usually] clings to the broad mountain-summits, near my pair of horns
On the battlefield, [for] that [body of thine] can endure [only] women's sidelong glances[1] agleam with ardent passion for love's pleasures;
O Bhānu (Sun), what [canst thou do to *me*] with thy glance? Thou mayest, perhaps, cast thy rays upon the body of an ordinary buffalo,[2] [but not on *me*].'[3]
As the Demon (Mahiṣa) was thus mocking [the gods] in his pride, Umā (Caṇḍī) made him lifeless.
May Umā (Caṇḍī) protect you!

Notes. 1. Lit. 'is patient of women's sidelong glances, etc.' 2. Lit. 'buffalo of earth,' but the commentary glosses by *prākṛtamahiṣa*, 'ordinary buffalo.' 3. The commentary explains: 'Thou possessest rays cast down upon an earthly, that is, ordinary, buffalo; I am not such a buffalo on whom thou desirest to make a casting down of thy rays.

V.L. (a) *māināṃ mugdhe*; *śṛṅgayugmasya pātryaṃ*.

86

saṅgrāmāt trastam etaṃ tyaja nijamahiṣaṃ lokajīveśa mṛtyo
sthātuṃ śūlāgrabhūmāu gatabhayam ajayaṃ mattam etaṃ gṛhāṇa
dāitye pādena yasyāś chalamahiṣatanāu śāyite dīrghanidrāṃ
bhāvotpattāu jayāivaṃ hasati pitṛpatiṃ sā 'mbikā vaḥ punātu

'O Death (Yama), Lord of the Life of the World, abandon that buffalo of thine own,[1] who was frightened from the battle,
And take this one [i. e. Mahiṣa], who is not afraid to stand[2] on the ground [in front] of the spear-points,[3] who is invincible and furious in rut.'
In these words Jayā,[4] in an outburst of feeling,[5] mocked (Yama), Lord of the Manes, as the Dāitya (Mahiṣa), in the guise of the body of a buffalo,
Was caused to lie down[6] in his long sleep by the foot of Ambikā (Caṇḍī).
May that Ambikā (Caṇḍī) purify you!

Notes. 1. The buffalo was Yama's vehicle; cf. *Sūryaśataka*, stanza 58, note 5. 2. The infinitive *sthātuṃ* depends upon the compound *gatabhayam*, 'with fear—to stand—absent.' 3. That is, in the forefront of the battle, facing the enemy's spears. 4. Jayā was Caṇḍī's handmaid; cf. stanza 15, note 7. 5. I have rendered *bhāvotpattāu* by 'in an outburst of feeling,' though I am not at all sure that such is the proper translation for it. 6. In *śāyite* we have a causative participle of the root *śī*.

V.L. (b) *śastrāgrabhūmāu*. (c) *prāpite dīrghanidrāṃ*. (d) *drāg-durbhede jayāivaṃ*; *hasitapitṛpatiṃ*.

87

śrutvāitat karma bhāvād anibhṛtarabhasaṃ sthāṇunā 'bhyetya dūrāc
chliṣṭā bāhuprasāraṃ śvasitabharacalattārakā dhūtahastā

dāitye gīrvāṇaśatrāu bhuvanasukhamuṣi preṣite pretakāṣṭhāṃ
gāurī vo 'vyān milatsu tridiviṣu tam alaṃ lajjayā vārayantī

After the Dāitya (Mahiṣa), Foe of the Gods, who destroyed the happiness of the world, had been despatched to the realm of the dead,

Gāurī (Caṇḍī), her hand trembling, and the pupil of her eye rolling because of her labored breathing,[1] was embraced with outstretched arms

By Sthāṇu (Śiva), who had heard of that deed, and who came from afar with unconcealed impetuosity because of his love;

[But] before the assembled inhabitants of heaven she restrained him because of her extreme bashfulness.

May Gāurī (Caṇḍī) protect you!

Notes. 1. Lit. 'weight of her breathing.'

V.L. (a) *śrutvedṛkkarma; śambhunā "gatya dūrāc.* (b) *bāhūpasādaṃ; udāhūtahastā.* (c) *dāitye saṃtāpitārāu; proṣite.* (d) *gāurī vo 'vyāt svarūpaṃ tridaśapatipuro lajjayā dhārayantī.*

88

bhadre sthāṇus tavā 'ṅghrih kṣatamahiṣaraṇavyājakaṇḍūtir eṣa
trāilokyakṣemadātā bhuvanabhayaharaḥ śaṃkaro 'to haro 'pi
devānāṃ nāyike tvadguṇakṛtavacano 'to mahādeva eṣa
kelāv evaṃ smarārir hasati ripuvadhe yāṃ śivā pātu sā vaḥ

'O lovely lady (Caṇḍī), that foot of thine is [really] ‹Sthāṇu (Śiva)›, for it is the ‹post› that destroyed Mahiṣa's itch[1] which took the form of [love of] fighting[2];

And since it bestows felicity upon the three worlds, it is therefore ‹Saṃkara›, ‹the Beneficent (Śiva)›; and since it destroyed the fear of the world, it is also «Hara», «the Destroying (Śiva)»;

And, O (Caṇḍī), Heroine of the Gods, it is obeyed because of thy greatness; therefore it is ‹Mahādeva›, ‹the Great God (Śiva)›.'

In these words (Śiva), Foe of Smara (Kāma),[3] playfully jested with Śivā (Caṇḍī) on [the subject of] the killing of the Foe (Mahiṣa).

May that Śivā (Caṇḍī) protect you!

Notes. 1. Cattle affected with the itch rub themselves on a post, and Mahiṣa, being a buffalo, belonged to the cattle family. For other puns involving the meaning of *sthāṇu*, cf. stanza 8, note 3. 2. Or perhaps 'pretended itch for battle'; this, however, does not seem to fit the sense required here; but see the compounds quoted in the lexicons: *vyājakheda*, 'pretended weariness,' and *vyājatapodhana*, 'pretended ascetic,' etc. 3. On Śiva's hostility to Kāma, cf. *Sūryaśataka*, stanza 55, note 9.

V.L. (a) *-kaṇḍūtir eva.* (b) *trāilokyakṣemadānāt.* (c) *devānāṃ nāya-katvād guṇa-* or *devāir brahmādibhis tvadguṇa-.* (d) *smarārāu vadati ripuvadhe pārvatī vaḥ punātu.*

89

khaḍgaḥ kṛṣṇasya nūnaṃ rahitaguṇagatir nandakākhyāṃ prayātaḥ
śatror bhaṅgena vāmas tava muditasuro nandakas tv eṣa pādaḥ
bhāvād evaṃ jayāyāṃ nutikṛti nitarāṃ samnidhāu devatānāṃ
savrīḍā bhadrakālī hataripur avatād vīkṣitā śambhunā vaḥ

'The sword of Kṛṣṇa has attained the title of "Joy-bringer,"[1] although its conduct now [in the battle with Mahiṣa] was without [that] quality;

But that left[2] foot of thine [is really] the "Joy-bringer," since it brought joy to the gods by the destruction of their foe (Mahiṣa).'

While Jayā[3] thus, in the presence of the gods, was, because of her affection,[4] paying deep adoration [to Caṇḍī],

The modest Bhadrakālī (Caṇḍī), who had slain the Foe (Mahiṣa), was gazed on by Śambhu (Śiva).

May Bhadrakālī (Caṇḍī) protect you!

Notes. 1. In *Mahābhārata*, 5. 131. 10, the *nandaka*, 'Joy-bringer,' is mentioned among the weapons of Kṛṣṇa. 2. For the 'left' foot, see stanza 10, note 6. 3. On Jayā, see stanza 15, note 7. 4. The word *bhāvāt* is glossed by *bhaktiviśeṣāt*, 'a kind of devotion'; I have rendered by 'affection.'

V.L. (c) *bhāvād evaṃ gatānāṃ.*

90

ekenāivodgamena pravilayam asuraṃ prāpayāmī 'ti pādo
yasyāḥ kāntyā nakhānāṃ hasati suraripuṃ hantum udyan sagarvam
viṣṇos triḥ pādapadmaṃ baliniyamavidhāv uddhṛtaṃ kāitavena
kṣipraṃ sā vo ripūṇāṃ vitaratu vipadaṃ pārvatī kṣuṇṇaśatruḥ

'With only one raising [of myself] I will cause the Demon (Mahiṣa) to attain utter dissolution.' In these words
The foot of Pārvatī (Caṇḍī), with [all] the splendor of its nails, as it rose proudly[1] to slay (Mahiṣa), Foe of the Gods,
Mocked the lotus foot of Viṣṇu, which was three times raised in bringing about through a ruse the suppression of Bali.[2]
[This was] that Pārvatī (Caṇḍī), who crushed the Enemy (Mahiṣa).
May Pārvatī (Caṇḍī) quickly effect the ruin of your foes!

Notes. 1. Or, *sagarvam* may be taken as an adjective with *suraripuṃ* —'proud Foe of the Gods.' 2. For the story of Viṣṇu's 'three steps,' and of how he overcame the demon Bali by deception, cf. *Sūryaśataka*, stanza 7, note 4.

V.L. (a) *udgatena pravijayam aparaṃ.* (b) *nakhānāṃ saha vibudharipuṃ* or *nakhānāṃ hasitasuraripuṃ.* (c) *udgataṃ kāitavena.* (d) *kṣiptaṃ sā vo.*

91

khaḍgaṃ khaṭvāṅgayuktaṃ yuvatir api vibho te śarīrārdhalīnā
hāsyaṃ prāg eva labdhaṃ surajanasamitāu duṣkṛtena tvayāivam
jātā bhūyo 'pi lajjā raṇata iyam alaṃ hāsyatā śūlabhartar
darpād evaṃ hasantaṃ bhavam asuram umā nighnatī trāyatāṃ vaḥ

'O Trident-bearing (Śiva), thy sword is combined with a skull-topped club; and, O All-pervading (Śiva), a young woman is united with one half of thy body[1];
Formerly indeed, in the assembly of the gods, ridicule was encountered by thee who hadst thus done wrong,[2]

And now again shame[2] has arisen [for thee] from the battle.
This is cause enough for ridicule.'
As the Demon (Mahiṣa) was thus in his pride mocking Bhava
(Śiva), Umā (Caṇḍī) put him to death.
May Umā (Caṇḍī) protect you!

Notes. 1. For the *ardhanārīśa* manifestation of Śiva, see above, stanza 26, note 4, and *Sūryaśataka*, stanza 88, note 4. 2. The reason for the ridicule is not clear to me, though it seems to be connected in some way with the *ardhanārīśa* form of Śiva; cf. note 1. 3. According to the commentary, the shame was due to Śiva's having run away from the battle.

V.L. (a) *gaṅgā māulāu vilagnā yuvatir iti* or *khaṭvāṅgaṃ khaḍgayuktaṃ yuvatir api*. (b) *prāg eva lagnaṃ*. (c) *yātā bhūyo 'pi*. (d) *haraṃ asuraṃ umā*.

92

sthāṇāu kaṇḍūvinodo nudati dinakṛtas tejasā tāpitaṃ no
toyasthāne na cā "ptaṃ sukham adhikataraṃ gāhanenā 'ṅgajātam
śūnyāyāṃ yuddhabhūmāu vadati hi dhig idaṃ māhiṣaṃ rūpam evaṃ
rudrāṇyā "ropito vaḥ sukhayatu mahiṣe prāṇahṛt pādapadmaḥ

'There is no[1] removal of my itch on a ‹rubbing-post› by ‹Sthāṇu's (Śiva's)› removing [it], and my limbs are not warmed[2] by the splendor of (Sūrya), Maker of Day,
Nor is excessive pleasure gained by plunging into the abode of Water (Varuṇa).[3] Out upon this buffalo form [of mine]!'
As Mahiṣa was saying these words upon the deserted[4] battlefield,
The lotus foot of Rudrāṇī (Caṇḍī) was placed [on him] and took away [his] life.
May that lotus foot of Rudrāṇī (Caṇḍī) prosper you!

Notes. 1. The commentator, apparently reading *naḥ* for *no* in his text, takes the first *pāda* to mean that the itch *is* removed on Sthāṇu, and the limbs *are* warmed by Sūrya. Regarding *sthāṇu*, the commentary says: 'If a removal of the itch is made on *sthāṇu*, i.e. Śiva and a rubbing-post, then he (?) removes it, for this *Sthāṇu* (Immovable One) is not motionless (*sthira*).' For similar puns on the term *sthāṇu*, cf. stanza 8, note 3. 2. Mahiṣa's limbs can get no heat, because Sūrya, the Sun, has run away. 3. Varuṇa (Water personified) having fled, Mahiṣa can find no refresh-

ing pool in which to take a plunge or wallow. 4. Deserted, because the gods had fled, leaving Mahiṣa alone in possession of the field.

V.L. (a) *kaṇḍūvinodāt; tāpitaṃ naḥ* or *tāpitaṃ vaḥ*. (c) The Kāvyamālā text has *rūpaṃ ekaṃ*. I have adopted the variant *rūpaṃ evaṃ*.

93

piṃṣañ chāilendrakalpaṃ mahiṣam atigurur bhagnagīrvāṇagarvaṃ
śambhor jāto laghīyāñ chramarahitavapur dūram abhyūhyapātaḥ
vāmo devāripṛṣṭhe kanakagirisadāṃ kṣemakāro 'ṅghripadmo
yasyā durvāra evaṃ vividhaguṇagatiḥ sā 'vatād ambikā vaḥ

The irresistible ‹left›[1] lotus foot of Ambikā (Caṇḍī), a bestower of happiness to those dwelling on the Golden Mount (Meru),[2]
‹Inimical› to the back of (Mahiṣa), Foe of the Gods, has a gait possessing manifold excellent qualities,[3] as follows:
Although excessively heavy when crushing Mahiṣa, who resembled [in size] (Himālaya), Indra of Mountains, and who had humbled the pride of the gods,
It became nimbler than Śambhu (Śiva), with a form freed from weariness, and with a kick that was to be apprehended afar off.[4]
May that Ambikā (Caṇḍī) protect you!

Notes. 1. On the 'left' foot, cf. stanza 10, note 6. 2. Those who dwell on the 'Golden Mountain' are the gods. For Meru's composition of gold and precious stones, cf. *Sūryaśataka*, stanza 1, note 4. 3. Lit. 'possessing a gait of manifold excellences.' 4. Lit. 'whose descent is to be inferred far off.' On *dūram abhyūhya-* the commentary says: 'For he who is heavy gets tired, and does not go far; but this [foot of Caṇḍī] has its form free from weariness, and alights at a distance.'

V.L. (a) *śīrṇagīrvāṇagarvaṃ* or *śīrṇagīrvāṇagarvaḥ*. (b) *śambhor yāto garīyān; -vapur nyasta utpātya kopāt*. (c) and (d) *kṣemakāro hi yasyāḥ pādo 'tulyaprabhāvaḥ*.

94

mārgaṃ śītāṃśubhājāṃ sarabhasam alaghuṃ hantum udyan surāriṃ

netrāir udvṛttatārāiḥ sacakitam amarāir unmukhāir vīkṣyamāṇaḥ
yasyā vāmo mahīyān muditasuramanāḥ prāṇahṛt pādapadmaḥ
prāptas tanmūrdhasīmāṃ sukhayatu bhavataḥ sā bhavānī hatāriḥ

Impetuously mounting the pathway of (the stars) who are devoted to the Cold-rayed (Moon), in order to slay the bulky (Mahiṣa), Foe of the Gods,[1]
And being gazed upon in awe by upward-looking immortals with eyes whose pupils were dilated,
The very mighty left[2] lotus foot of Bhavānī (Caṇḍī)—a foot that rejoiced the hearts of the gods[3]—
After taking away the life [of that foe], rested on the edge of his head.[4]
May that Bhavānī (Caṇḍī), who slew her foe (Mahiṣa), prosper you!

Notes. 1. The meaning of the bombastic image is that when Caṇḍī raised her foot to bring it down upon Mahiṣa, it mounted the sky, which is the pathway of the stars. The length of Caṇḍī's stride did not, of course, conform to mortal standards. 2. On the 'left' foot, cf. stanza 10, note 6. 3. The commentary regards the epithet *muditasuramanāḥ* as modifying *bhavānī*; it would render as 'Bhavānī, who rejoiced the hearts of the gods.' 4. Lit. 'attained to the edge of his head.'

V.L. (b) *asurāir unmukhāir.*

95

mūrdhany āpātabhagne miṣamahiṣatanuḥ sannaniḥśabdakaṇṭhaḥ
śoṇābjātāmrakāntipratataghanabṛhanmaṇḍale pādapadme
yasyā lebhe surārir madhurasanibhṛtadvādaśārdhāṅghrilīlām
śarvāṇī pātu sā vas tribhuvanabhayahṛt svargibhiḥ stūyamānā

(Mahiṣa), Foe of the Gods, disguised under the body of a buffalo, his throat bent over and voiceless, his head crushed by a kick,[1]
Assumed, [as he lay] on Śarvāṇī's (Caṇḍī's) lotus foot, which diffused a large thick circle of reddish[2] splendor, [like][3] a red lotus,[4]

The semblance of a ‹motionless› six-footed[5] (bee), ‹covered with› honey-juice.
May that Śarvāṇī (Caṇḍī), who took away the fear of the world, and who is praised by the possessors of heaven—
May she, Śarvāṇī (Caṇḍī), protect you!

Notes. 1. The lexicons do not give 'kick' as a meaning for *āpāta*, 'a falling,' but the gloss is *prahāra*, 'a blow.' 2. Caṇḍī's foot was red with Mahiṣa's blood; cf. stanzas 2, 12 and 37. 3. The commentary supplies 'like.' 4. The commentary would take the long compound in the second *pāda* as a *dvandva*, the first member ending at *-kānti-*. 5. Lit. 'whose feet are half of twelve'; the commentary glosses by *ṣaṭpada* and *bhramara*, which both mean 'bee.'

V.L. (a) *suramahiṣatanuḥ* or *miṣatanumahiṣaḥ*. (b) *-kāntiḥ pratata-*; *-lasanmaṇḍale*. (c) *madhupasunibhṛta-*. (d) *pātu sarvatribhuvana-*.

96

pādotkṣepād vrajadbhir nakhakiraṇaśatāir bhūṣitaś candragāurāir
mūrdhāgre cā "patadbhiś caraṇatalagatāir aṃśubhiḥ śoṇaśobhaḥ
saṃnyastālīnaratnapraviracitakarāiś carcitaḥ kṣiptakāyāir
yasyā devāiḥ praṇīto havir iva mahiṣaḥ sā 'vatād ambikā vaḥ

Mahiṣa, who is brought as an oblation to[1] Ambikā (Caṇḍī) by the gods with prostrated bodies,[2]
Is adorned by hundreds of rays, moon-white, [that emanate] from their [toe-]nails, [and that are] set in motion by the raising of their feet,[3]
And he has a red[4] luster because of the rays that proceed from the surface of their feet, and fall on the top of his head,[5]
And is covered with the rays produced by the jewels that are set in, and attached to [their diadems].[6]
May that Ambikā (Caṇḍī) protect you!

Notes. 1. I have taken the genitive *yasyāḥ* (fourth *pāda*) as an objective genitive employed with the force of a dative construction. This view is perhaps strengthened by the fact that *praṇīto* is glossed by *upanītaḥ*, 'brought to.' 2. Lit. 'whose bodies are thrown,' but the commentary glosses by *daṇḍavat praṇamadbhir*, 'prostrated like a staff,' i.e. prone in

a straight line; cf. Monier-Williams, *Skt.-Engl. Dict.* s.v. *daṇḍavat* with *praṇam-*. 3. The rays from the nails are set flashing as the feet are moved in walking. 4. Red, because the feet of the gods are presumably stained with lac-dye. 5. It will be noticed that Mahiṣa is flooded with both white and red rays, and therefore the more resembles an oblation since the latter, if of meat, is also white and red (fat and lean?). This, at any rate, appears to be the idea of the commentator, who says: 'For he who brings an oblation to a divinity is prostrated like a staff. In such a case, the oblation is a lump of flesh, and that [flesh] is white and red.' 6. The commentary supplies *devamukuṭeṣu*, 'in the diadems of the gods.'

V.L. (b) *aṃśubhiḥ padmaśoṇaḥ*.

97

kvā 'yaṃ tīkṣṇogradhārāśataniśitavapur vajrarūpaḥ surāriḥ
pādaś cā 'yaṃ sarojadyutir anatigurur yoṣitaḥ kveti devyāḥ
dhyāyaṃ dhyāyaṃ stuto yaḥ suraripumathane vismayābaddha-
cittāiḥ
pārvatyāḥ so 'vatād vas tribhuvanagurubhiḥ sādaraṃ vandya-
mānaḥ

'Where is this (Mahiṣa), Foe of the Gods, in the form of a thunderbolt,[1] [and] with his body sharpened by hundreds of keen cruel edges?[2]
And where is that foot of the young woman Devī (Caṇḍī), not very heavy, and possessing the beauty of the lotus?'[3]
In these words the [foot] of Pārvatī (Caṇḍī) was praised with repeated meditation,[4] and was respectfully saluted by the sages of the three worlds,
Whose minds were seized with amazement[5] at the destruction of (Mahiṣa), Foe of the Gods.
May that foot of Pārvatī (Caṇḍī) protect you!

Notes. 1. The Purāṇas, so far as I have been able to find, do not state that Mahiṣa turned himself into a thunderbolt. 2. Or, we may take *tīkṣṇogra . . . rūpaḥ* as one compound, and render 'in the form of a thunderbolt whose body, etc.' The commentary, however, takes *vajrarūpaḥ* as a separate adjective compound, and I have followed the commentary. 3. The idea of the two interrogative 'where' clauses seems to be to contrast the relative positions of the mighty demon and the weak woman before and after the battle. 4. According to Monier-Williams, *Skt.-Engl. Dict.* s.v. *dhyāyat*, the adverb *dhyāyam*, repeated, has the force of a gerund; the

commentary glosses by *dhyātvā dhyātvā*; cf. Whitney, *Skt. Grammar*, 995, c. 5. Lit. 'with minds bound by amazement.'

V.L. (b) *amaraguror yoṣitaḥ*. (c) *dhyātvā dhyātvā stuto*. (d) *sā 'vatāt; sādaraṃ vīkṣyamāṇaḥ* or *sādaraṃ vanditāyāḥ*.

98

vajritvaṃ vajrapāṇer dititanayabhidaś cakriṇaś cakrakṛtyaṃ
śūlitvaṃ śūlabhartuḥ surakaṭakavibhoḥ śaktitā ṣaṇmukhasya
yasyāḥ pādena sarvaṃ kṛtam amararipor bādhayāitat surāṇāṃ
rudrāṇī pātu sā vo danuviphalayudhāṃ svarginām kṣemakārī

The wielding of the thunderbolt belongs to Indra[1]; the employment of the discus pertains to Cakrin (Viṣṇu), who clave (Hiraṇyakaśipu),[2] the son of Diti;

The use of the trident[3] belongs to (Śiva), the Trident-bearer, and the handling of the spear[4] to the Six-faced (Kārttikeya),[5] Lord of the Army of the Gods;

[But] all this, because of the outrage upon the gods by (Mahiṣa), Foe of the Immortals, was performed

By the foot of Rudrāṇī (Caṇḍī), bringer of happiness to the possessors of heaven who had struggled in vain against [the sons of] Danu.[6]

May that Rudrāṇī (Caṇḍī) protect you!

Notes. 1. Lit. 'thunderbolt-possession is of the thunderbolt-handed one.' 2. On the slaying of Hiraṇyakaśipu, see stanza 11, note 1. 3. Lit. 'tridentness.' 4. Lit. 'spearness.' 5. For Kārttikeya and his six faces, see stanza 5, note 1, stanza 28, note 2, and *Sūryaśataka*, stanza 25, notes 1, 4, 8 and 10. 6. The Dānavas, sons of Danu, were the demons of whom Mahiṣa was chief. The commentary, in its gloss *danujeṣu*, supplies the word 'sons.'

V.L. (a) *ditidanujabhidaḥ*. (b) *surasamitivibhoḥ*. (c) *pādena sarvaṃ dititanayabhṛtaḥ*.

99

paṅgur netā harīṇām asamahariyutaḥ syandanaś cāikacakro
bhānoḥ sāmagryapetaḥ kṛta iti vidhinā tyaktavāīraḥ patange
darpād bhrāmyan raṇakṣmāṃ pratibhaṭasamarāśleṣalubdhaḥ
surārir
yasyāḥ pādena nītaḥ pitṛpatisadanaṃ sā 'vatād ambikā vaḥ

'The driver of the fallow steeds of Bhānu (Sūrya) is crippled,[1]
and his chariot is supplied with [an] uneven [number of]
horses, and has [but] one wheel[2];
He is[3] [therefore] lacking in equipment.' Thinking thus,
(Mahiṣa), Foe of the Gods, abandoned his hostility towards
Pataṅga (Sūrya), in accordance with prescribed rule[4];
[But] as he was disdainfully stalking[5] over the battlefield, long-
ing for the contact in battle with an adversary,
He was brought to the abode of (Yama),[6] Lord of the Manes,
by the foot of Ambikā (Caṇḍī).
May that Ambikā (Caṇḍī) protect you!

Notes. 1. Aruṇa, the driver of Sūrya's car, was thighless; cf. *Sūryaśataka*, stanza 8, note 1. 2. For references to the seven horses, and to the one-wheeled chariot of Sūrya, cf. *Sūryaśataka*, stanza 8, note 2. 3. Lit. 'is made.' 4. The meaning is that no unfair advantage must be taken of a foe. The rules prescribing the proper etiquette to be observed in the treatment of one's enemies are laid down in *Manu*; see especially *Manu*, 7. 91–93. The commentary on our text, however, takes *vidhinā* as belonging to Mahiṣa's words, and explains: 'Thus the chariot of Bhānu by fate is made devoid of equipment.' 5. Lit. 'wandering because of pride.' 6. That is, he was killed.

100

yuktaṃ tāvad gajānāṃ pratidiśam ayanaṃ yuddhabhūmer digīśāṃ
hīyetā "śāgajatvaṃ subhaṭaraṇakṛtāṃ karmaṇā dāruṇena
yady eṣa sthāṇusaṃjño bhayacakitadṛśā naśyatī 'ty adbhutaṃ tad
darpād evaṃ hasantaṃ suraripum avatān nighnatī pārvatī vaḥ

'Withdrawal[1] from the battlefield to their respective quarters is,
on the part of the elephants, guardians of the quarters,
[quite] proper, forsooth,
[For][2] the office of elephant[-guardian] of the quarters would
come to an end by the dismal fate[3] [incurred by these ele-
phants] through engaging in battle with mighty warriors;
[But] that this (Śiva), who is named the 'Post' (Sthāṇu), should
run away, his eye trembling with fear,[4]—that is a marvel.'

As in these words (Mahiṣa), Foe of the Gods, was scornfully deriding [Śiva], Pārvatī (Caṇḍī) put him to death.
May Pārvatī (Caṇḍī) protect you!

Notes. 1. The meaning of this stanza seems to be as follows: The elephant-guardians (cf. stanza 50, note 3, and *Sūryaśataka*, stanza 18, note 10) of the quarters have a good excuse for running away from the battle, for if they were killed, there would be none to take their places as guardians, but Śiva (Sthāṇu) has no excuse, for he is a post (*sthāṇu*), and that a post should run is marvelous. For other puns involving the term *sthāṇu*, see stanza 8, note 3. 2. The commentary supplies *yataḥ*, 'since,' 'for.' 3. Lit. *karmaṇā dāruṇena* means 'terrible deed,' but the gloss is *maraṇa*, 'act of dying.' 4. The compound *bhayacakitadṛśā* is apparently an instrumental of qualification; cf. *Sūryaśataka*, stanza 6, note 7, and stanza 48, note 4. The commentary supplies *upalakṣita*, 'characterized by an eye, etc.'

V.L. (a) *pratidiśagamanam*. (b) *subhaṭaraṇayudhām*. (c) *yā cāiṣām sthāṇusaṃjñā bhayacakitadṛśām*.

101

srastāṅgaḥ sannaceṣṭo bhayahatavacanaḥ sannadordaṇḍaśākhaḥ
sthāṇur dṛṣṭvā yam ājāu kṣaṇam iha saruṣaṃ sthāṇur evopajātaḥ
tasya dhvaṃsāt surārer mahiṣitavapuṣo labdhamānāvakāśaḥ
pārvatyā vāmapādaḥ śamayatu duritaṃ dāruṇaṃ vaḥ sadāiva

Sthāṇu (Śiva), upon catching sight, for an instant, there in the battle, of the enraged (Mahiṣa), became actually a post (*sthāṇu*),[1]
[For he grew] limp of limb, languid in effort, with his [power of] speech destroyed by fear, and the staff-like limb of his arm enfeebled.
[Then] the left foot of Pārvatī (Caṇḍī) seized the opportunity for fame by destroying that (Mahiṣa), Foe of the Gods, whose body had been changed into that of a buffalo.
May this left[2] foot of Pārvatī (Caṇḍī) verily always alleviate your dire distress!

Notes. 1. Śiva, as Sthāṇu, 'the one able to stand motionless,' became *sthāṇu*, 'the one deprived of the power of motion,' being paralyzed by fear.

For similar puns involving the two meanings of *sthāṇu*, cf. stanza 8, note 3. 2. On the 'left' foot, cf. stanza 10, note 6.

V.L. (a) *yaṃ dṛṣṭvā srastaceṣṭaḥ*. (b) *sthāṇur dāityaṃ taṃ ājāu* or *sthāṇur dāityaṃ yaṃ ājāu* or *sthāṇur dṛṣṭvā surārim*; *kṣaṇam iva sabhayaṃ*. (d) *śamayatu bhavatāṃ dhvāntam antarhitārkaḥ*.

102

kunte dantāir niruddhe dhanuṣi vimukhitajye viṣāṇena mūlāl
lāṅgūlena prakoṣṭhe valayini patite tatkṛpāṇe svapāṇeḥ
śūle lolāṅghripātāir lalitakaratalāt pracyute dūram urvyāṃ
sarvāṅgīṇaṃ lulāyaṃ jayati caraṇataś caṇḍikā cūrṇayantī

Caṇḍikā[1] (Caṇḍī), when her spear was held fast by [Mahiṣa's] teeth, when her bow had its string utterly loosened[2] by his horn,

When her forearm was encircled by his tail, and her sword had fallen from her hand,

When her trident, by reason of the swinging blows of his feet,[3] had fallen from her gentle hand to a distance on the ground,

Crushed with her foot the buffalo (Mahiṣa), who was covering her whole body.[4]

Glory to Caṇḍikā (Caṇḍī)!

[*In this stanza the usual benediction is omitted.*][5]

Notes. 1. Text and translation of this stanza are given by Bühler in *Indian Antiquary*, vol. 1, p. 113. 2. Lit. *vimukhita* means 'averted,' 'turned backward.' Bühler translates (cf. note 1) as 'his horn had entirely unstrung the bow.' 3. Bühler (cf. note 1) renders as 'spasmodic blows of his feet.' 4. The meaning 'covering, or thrilling, the whole body' is that given by Monier-Williams, *Skt.-Engl. Dict.* s.v. *sarvāṅgīṇa*, and this seems to be in accord with the scene that is pictured here, where the bodies and weapons of the two combatants are described as being all tangled up and interlocked in the struggle, which was a virtual wrestling-match. Bühler (cf. note 1) renders as 'crushed all the limbs of the buffalo'; Dr. Louis H. Gray suggests to me, 'crushed the buffalo affected in every limb by her foot'; and Professor Jackson is inclined to translate as 'crushed with her foot the buffalo, every limb of whose body [had been thrilled by her touch],' with which he compares *Vikramorvaśī* (ed. G. B. Vaidya, Bombay, 1894), 5. 9, *icchāmi cāinam ādāyam parirabdhum aṅgāiḥ*, 'and I desire to embrace him ardently with [my] limbs.' 5. For the omission of the benediction, cf. stanza 3, note 5.

V.L. (a) K *viṣāṇena śūlāl*. (b) Bühler's manuscript, which he does not follow, reads *valayite tatkṛpānasya pāneḥ*. (c) B *lolāṅghrighātāir*.

ADDENDA

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Another account of how Mayūra became afflicted with leprosy as the result of his daughter's curse is given by Rāmacandrakavi in his commentary on the *Sūryaśataka*. A portion of the text of this commentary is printed in the *Descriptive Catalogue of the Skt. MSS in the Government Oriental Manuscripts Library, Madras*, vol. 19, p. 7622, no. 11318, Madras, 1915. The account of the incident is as follows:—

atra khalu deśāntarāc cirasamayāgatena svasutām ajānatā tatrabhavatā mayūranāmnā kavinā snānārtham āgatā sā

enīdṛśaḥ pāṇipuṭe niruddhā veṇir vireje śayanotthitāyāḥ
sarojakośād iva nissarantī śreṇī ghanībhūya madhuvratānām

ity anena varṇitā | tataḥ sā 'pi ruṣā pitaram ajānatī kruddhā satī janmāntarādhigatakarmavipākam enaṃ kuṣṭhī bhaveti śaśāpa | tataḥ śvetakuṣṭhāṅgaḥ so 'pi—

hutāśanād bhūtim icchej jñānam icchen maheśvarāt
ārogyaṃ bhāskarād icchen mokṣam icchej janārdanāt

iti smṛteḥ sadyaḥ śivetarakṣataye tālavṛkṣāgrabaddhaśatarañjumayaśikyopari sthitvā pratiślokam ekaikaraṇjukṛntanena śrībhagavantaṃ sūryam ebhir jambhetyādistavaiḥ stutvā śvetakuṣṭhād vimukta iti janaśrutiḥ

Then indeed she, having come for the purpose of ceremonial ablution, was described in the following [verse] by his Honor the poet, Mayūra by name, who did not recognize his own daughter, [since] he had come, after a long time, from a foreign country:—

Her braid, held fast in the hollow of the hand of [this] deer-eyed [maiden] who has risen from her bed,
Appears like a dense swarm of bees issuing from the calyx of a lotus.

Then she, being angry, and not recognizing her father because of her rage, cursed that [father] (who thus reached the result of his actions in a previous existence), saying: "Become a leper." Then he, his body [afflicted] with white leprosy, also said, quoting from sacred lore:—

One should desire prosperity from Agni, one should desire knowledge from Śiva,
One should request of Sūrya freedom from disease, and from Viṣṇu one should ask emancipation.

[Then] at once, for the removal of his unpropitious [affliction], he placed himself in a swing made of a hundred ropes and attached to the

top of a palm tree, and having praised the most blessed Sūrya with those [verses of] praise beginning *jambha-* [i.e., the *Sūryaśataka*], cutting the ropes one at a time, one at each verse, he became freed from the white leprosy—so says popular tradition.

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I have stated (p. 60) that seemingly the *Mayūrāṣṭaka* exists in but a single manuscript, the one at Tübingen University. There is, perhaps, another in the State collection of manuscripts at Bikaner. See the *Report of a Second Tour in Search of Skt. MSS, made in Rājputāna and Central India in 1904–5 and 1905–6* (by S. R. Bhandarkar, Bombay, 1907), p. 50, where a *mayūrāṣṭaka* is listed. This, however, may be an *aṣṭaka* on a peacock (*mayūra*), for it is included in a series of *aṣṭakas* dealing with animals, birds, etc., as for example, *haṃsāṣṭaka, gajāṣṭaka,* and so on.

Page 63, note 5

The *Descriptive Catalogue of the Skt. MSS in the Government Oriental Manuscripts Library, Madras,* does not list, in its vol. 3 (Madras, 1906), which includes manuscripts of grammatical and lexicographical works, any *Śabdaliṅgārthacandrikā* by Mayūra.

Page 84

The division of the subject-matter of the *Sūryaśataka* is indicated also in three manuscripts in the Government collection at Madras; see the *Descriptive Catalogue* (as noted in Addendum to p. 23, above), nos. 11316, 11317, and 11318. In two cases (nos. 11316 and 11317), the division is indicated in an extra stanza, in *sragdharā* meter, added to the text of the poem. In the other case (no. 11318), the commentator Rāmacandrakavi gives the division in two *ślokas* composed by himself. The stanzas are as follows:—

catvāriṃśat prabhāyās tribhir adhikam ato vājināṃ ṣaṭkam uktaṃ
paścān netur dviṣaṭkaṃ punar api ca daśa syandane cāivam uktāḥ
bhūyo 'ṣṭāu maṇḍalasya stutir api ca raver viṃśatiḥ śrīmayūrād
itthaṃ jātaṃ paṭhed yaḥ śatakam anudinaṃ sūryasāyujyam eti

Forty and three [stanzas are uttered about] the splendor; a sextet [of stanzas] is uttered [about] the horses;
Then a double sextet [of stanzas is uttered about] the driver; and furthermore ten [stanzas] are uttered in [describing] the chariot;
Besides, eight [stanzas constitute] the praise of the disk, and twenty [the praise] of Ravi.
Whoever shall daily recite this *Śataka*, thus produced by the celebrated Mayūra, attains absorption in Sūrya.

nandābjāir (19) *varṇito raśmir dvisūryāir* (24) *varṇitaṃ mahaḥ*
rasāir (6) *aśvaḥ stutaḥ padyāiḥ sūryāir* (12) *aruṇa īḍitaḥ*
rudrāir (11) *atha rathaṃ stutvā maṇḍalaṃ vasubhiḥ* (8) *stutaṃ*
svanetrāir (20) *varṇitaḥ sūryaṃ* (*-yaḥ*) *stutvā mukto mahāgadāt*

The splendor [of Sūrya] is described in stanzas [that equal in number the 19] lotuses of Nanda; the brightness [of Sūrya] is described in stanzas [that equal in number] twice the [12] suns;
The horse is praised in stanzas [equaling in number the 6] *rasas*; Aruṇa is praised in verses [that equal in number the 12] suns;
Then he praises the chariot in stanzas [that equal in number the 11] Rudras; and the disk is praised in [stanzas that equal in number the 8] Vasus;
Sūrya is described in stanzas [that equal in number] his own [20] eyes. And having praised [Sūrya, Mayūra] became free from his great disease.

Page 98

Stanzas 1, 40, and 56 of the *Sūryaśataka* are also cited in Halāyudha's commentary on Piṅgala's *Chandaḥśāstra*, to illustrate certain types of caesural pauses. See A. Weber, *Ueber die Metrik der Inder*, in *Indische Studien*, vol. 8, p. 459–466, Berlin, 1863; cf. the Kāvyamālā edition of Piṅgala's *Chandaḥśāstra*, by Kedāranātha and Paṇashīkar, p. 76–80, Bombay, 1908.

Pages 101–102

The *Descriptive Catalogue of the Skt. MSS at Madras* (see above, Addendum to p. 23), vol. 19, lists five manuscripts of the *Sūryaśataka* (nos. 11314–11318). It is highly probable that these five include the manuscripts mentioned in Taylor's *Catalogue Raisonné* and in the *Alphabetical Index of MSS in the Government Oriental Manuscripts Library, Madras.*

The *Triennial Catalogue of Manuscripts, 1910–11 to 1912–13, Government Oriental Manuscripts Library, Madras*, vol. 1, part

1, Sanskrit, A, p. 226, no. 139(b), Madras, 1913, lists an incomplete manuscript of the *Sūryaśataka* with anonymous commentary.

Page 102

The *Descriptive Catalogue of the Skt. MSS at Madras* (see Addendum preceding), vol. 19, no. 11320, lists Gopīnātha's commentary on the *Sūryaśataka*, and states that it accompanies manuscript 11314 of the text.

Page 103

The *Descriptive Catalogue of the Skt. MSS at Madras* (see Addendum to p. 23), vol. 19, lists four commentaries on the *Sūryaśataka* (nos. 11317, 11318, 11320, 11321). Of these four, two are anonymous, one is by Rāmacandrakavi, and the fourth by Gopīnātha. The last named is doubtless the same manuscript as that recorded by Taylor.

Pages 106–107

The *Sūryaśataka* of Liṅgakavi, listed by Taylor, is also listed by the *Descriptive Catalogue of the Skt. MSS at Madras* (see Addendum to p. 23), vol. 19, no. 11319. According to the editors of this catalogue, Liṅgakavi's work is apparently an imitation of Mayūra's *Sūryaśataka*, and is accompanied by a commentary composed by the author of the text.

Page 140, note 1

For further discussion of Kārttikeya (Skanda), see E. Washburn Hopkins, *Epic Mythology*, in Bühler's *Grundriss der Indo-Arischen Philologie*, p. 227–231, Strassburg, 1915.

Page 151, note 2

For the Gandharvas, see Hopkins, *Epic Mythology*, pages 152–158.

Page 166, note 2

For the Kiṃnaras, see Hopkins, *Epic Mythology*, pages 158–159.

Page 246

It should be noted that stanzas 58 and 59 of the *Sūryaśataka* contain a speaking character, but there is no dialogue.

Pages 262–263

Stanzas 2, 12, 20, and 23 of the *Caṇḍīśataka* are cited in Halāyudha's commentary on Piṅgala's *Chandaḥśāstra*, to illustrate certain types of caesural pauses. See the references cited under the Addendum to page 98.

Page 263

The *Triennial Catalogue* (see Addendum to pages 101–102), vol. 1, part 1, p. 136–138, no. 87, lists a manuscript containing, probably, some 70 stanzas of the *Caṇḍīśataka* and ending with stanza 73. It is entitled *Caṇḍikāsaptati* and is accompanied by the commentary of Vidyāpūrṇamunīndra.

Probably Oppert's two manuscripts having the title of *Caṇḍikāsaptati*, but without the author's name (*Cat. Cat.* vol. 1, p. 176), are manuscripts of the *Caṇḍīśataka* in this shorter form.

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